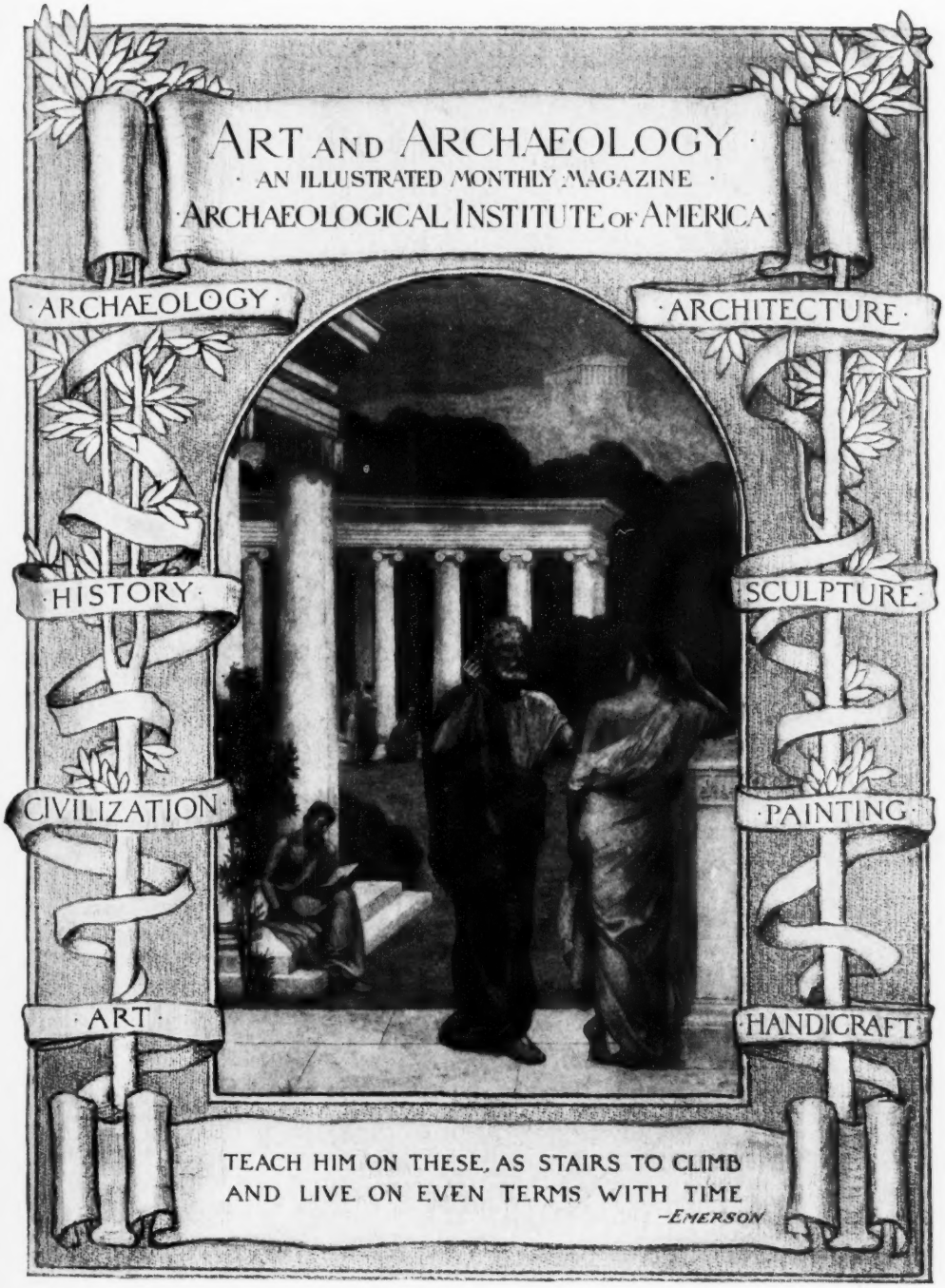
ART AND ARCHAEOLOGY
AN ILLUSTRATED MONTHLY MAGAZINE
ARCHAEOLOGICAL INSTITUTE OF AMERICA
ARCHAEOLOGY
ARCHITECTURE
HISTORY
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CIVILIZATION
PAINTING
ART
HANDICRAFT
TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME
—EMERSON

The Venetian Pastoral, by Giorgione, in the Louvre Gallery, Paris

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME V MARCH, 1917 NUMBER 3

KEATS AND GIORGIONE ··· A PARALLEL

ROBERT E. BURKE

"A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us; and a sleep
Full of sweet dreams and health and quiet breathing."

GIORGIONE was the first painter both to feel and to openly express his feeling that a thing of beauty is a joy forever. Keen, sensuous delight in the color and chiaroscuro of landscape and in the beauty to be found in men and women; then this emotion, intensified by love of music, finding expression in pictures which, in turn, became sources of æsthetic and emotional pleasure to all who have ever looked upon them—such was the nature of Giorgione's genius.

In all but one of his finest pictures Giorgione broke absolutely with the tradition that painting, portraits excepted, must somehow be connected with religion. Benozzo Gozzoli, Pinturicchio, Carpaccio, and Gentile Bellini were notable rebels against this same tradition. They, like Giorgione, felt the pictorial possibilities of contemporary life, though apparently not so responsive to the beauty of landscape. But they seldom had both the opportunity and courage to make the expression of this feeling their sole aim. Even Gentile Bellini's *The Procession in St. Mark's Square* centers about the monstrance enshrining the Body and Blood of Christ in the consecrated Host.

It was very natural that Venice, independent, proud, worldly; enjoying pomp and pageantry more than any other Italian city; saturated with glorious natural color and acted upon by the sensuous color art of the Orient, should have been the birthplace of romantic painting. Aretino's well-known letter to Titian is the first notable expression

of emotional appreciation of nature in literature. This letter suggests glow and richness of light and color only surpassed in Venetian landscape painting. Giorgione's *The Storm*, sometimes called *The Painter's Family*, and *The Venetian Pastoral* express passionate delight in nature's moods, in kind, like Aretino's, but even more intense. These were the first notable pictures in which such an expression was the prime motif. In them and in *The Concert*, Giorgione freed painting from illustration, morals, and religion and made it express personal emotion through pictorial means.

Most of us have, at times, been rather taken with the doctrine of the transmigration of souls. Parallels have occurred to us which seem to fit into the theory so plausibly. To me, such a case is the likeness between Keats and Giorgione. Both were keen to enjoy life to the full, to experience at first hand all the sensuous emotions. Giorgione, like Keats, "burst Joy's grape against his palate fine." Coupled with this zest for life, both had the poetic impulse—the desire, that is, to pass this joy on to others. Each died very early in his career; their pictures and poems were but splendid preludes of even better things. This youthfulness goes far to account for the lack of deep spiritual or intellectual qualities, so often felt in their work.

The most striking feature of this parallel between Keats and Giorgione is the undercurrent of sadness which is felt more or less in all their work, sometimes quite openly, as in *The Ode on Melancholy*, and *The Concert*. Except in an unusually well-poised temperament, such as Raphael's, a feeling of sadness is the almost inevitable accompaniment of a free tasting of the ecstasies offered by life and art; for sweet to be sweetest the bitter must be held in remembrance. But in no other poets does this sadness form such an integral part of their expression as it did with Keats and Giorgione.

I have said that Giorgione's pictures are independent of illustration (story-telling), morals, and religion. Yet they do not represent the clear-cut art form, art for art's sake. Of all the great Italian painters, Paul Veronese, in such a thing as *The Marriage at Cana*, came nearest to freeing painting from everything except visual pleasure. Giorgione fuses theme and manner in a single impression. In looking at *The Concert* or *The Venetian Pastoral*, we feel, in one case, the music mood, in the other, the languid drowsiness of a midsummer afternoon. But these moods cannot be separated from the means by which they are suggested, from lovely forms, rich color, and subtle effects of chiaroscuro. Matter and manner flow together in one mold and form that thing of beauty which was Giorgione's aim and is always a joy forever. Thinking and feeling in words instead of pigments, Keats worked in just this way. His great odes are mood poems, very subjective and romantic, and, like Giorgione's pictures, they tend toward that perfect union of form and substance to which Pater and Symonds believe that all art should aspire but which only music achieves.

Many comparisons might be made between the ways in which Giorgione and Keats looked at nature, the delicacy and clearness of their observation and their response to subtle and rich effects of color and chiaroscuro. I give only one instance, from *The Eve of St. Agnes*. After reading it, call to mind the armored Liberale in the Castelfranco altar-piece, or the lovely little painting of a man in armor in the

The Concert, by Giorgione, in the Pitti Palace, Florence

National Gallery, and the play of light and color in *The Venetian Pastoral.*

"A casement high and triple-arch'd there was,
All garlanded with carven imageries,
Of fruits and flowers and bunches of knot-grass,
And diamonded with panes of quaint device,
Innumerable of stains and splendid dyes,
As are the tiger-moth's deep damask'd wings;
And in the midst, 'mong thousand heraldries,
And twilight saints and dim emblazonings,
A shielded scutcheon blush'd with blood of queens and kings.
Full on this casement shone the wintry moon,
And threw warm gules on Madeline's fair breast,
As down she knelt for Heaven's grace and boon;
Rose bloom fell on her hands, together prest,
And on her silver cross soft amethyst,
And on her hair a glory like a saint."

And yet it is not so much in his use of words, particularly color words, that Keats is like Giorgione. The likeness is the more fundamental one of temperament and mood. Compare Giorgione's *The Venetian Pastoral* with *The Ode on a Grecian Urn;* the mood is the same in both; the same sense of life arrested at a moment when it is being most keenly enjoyed; the same beautiful melancholy.

With Giorgione, romanticism as most commonly understood, free expression of quite personal emotion, one of the chief ends toward which the Renaissance had been striving for two centuries, was completely and beautifully realized. In English literature, more perfect expressions of the same spirit are to be found in Keats than in the work of any other poet.

Indiana University

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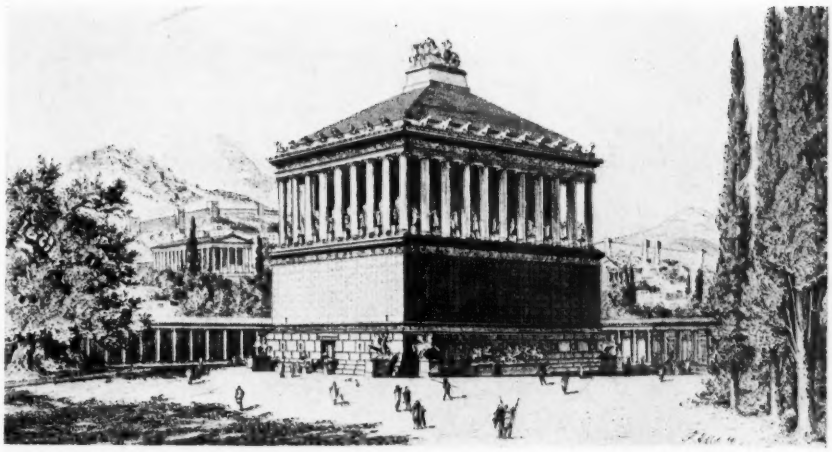
Temple of the Scottish Rite (Washington), John Russel Pope, architect. The classic design was derived from the Mausoleum of Halicarnassus. See ART AND ARCHAEOLOGY, Vol. I, No. 3, pp. 130–131



The Mausoleum of Halicarnassus. Restoration of Adler (1899)

THE SEVEN WONDERS OF THE ANCIENT WORLD

V—THE FIFTH WONDER

THE MAUSOLEUM AT HALICARNASSUS

EDGAR J. BANKS

IN the old kingdom of Caria, at the head of the Gulf of Cos, where the little Turkish town of Budrum now stands, was the city of Halicarnassus. In very early times migrating Greeks had settled there and mingled with the Carians, and it was practically a Greek city. There the illustrious Herodotus was born. Mausolus and Artemisia, his sister, were the two children of Hecatomnus, king of Caria. History tells us that they were both endowed with remarkable beauty and wisdom, and so devoted were they to each other, that when they were of marriageable age, they became husband and wife, according to the custom in the royal family of Caria. Few marriages have been happier than that of this brother and sister. It is said that when Mausolus died, the broken-hearted Artemisia cremated the body of her husband, and mixed the ashes with the wine which she drank.

It was in the year 377 B.C. that Hecatomnus died, and Mausolus and his sister-wife came to the throne, and never in all its history did Caria enjoy such prosperity as during their reign. With the plea that the city walls of Halicarnassus should be enlarged and made worthy of the capital of the kingdom, Mausolus extorted vast sums of money from the people. However, it was rumored about that he used the money for beautifying the city, or that he secreted it for himself, and that later it was used for the building of his tomb; yet when he died in the year 353 B.C. only

Colossal Statue of Mausolus, in the British Museum

the good of him was remembered. It was forgotten that he was extortionate.

When Artemisia succeeded Mausolus to the throne her one great thought was to honor her brother-husband. It was the custom of the kings of many ancient lands to build their own tombs, and it is supposed that Mausolus may have planned his tomb and begun its construction, but that we may never know. The site selected for it was at the head of the gulf, upon an elevated spot in the center of the city, between the temple of Mars and the market-place. The most renowned architects, Satyrus and Pythius, were engaged. The sculptors were Scopas, Leochares, Bryaxis, and Timotheus, all rivals for the first place in the world of art. Pythius, the architect, sculptured the famous chariot group surmounting the tomb.

For only two years did Artemisia mourn her husband; in 351 B.C. she was buried with him. With the death of Artemisia work upon the tomb was not permitted to cease. Each of the four sculptors had been given part of its sides to adorn, and each eagerly sought to surpass the others in the excellency of his workmanship. When the funds were exhausted, the work became a labor of love; fame would be their reward. It is not known in just which year the tomb was completed, yet it was completed, and all who saw it, marveled. One of the tritest of the ancient descriptions of it was when Anaxagoras saw it and exclaimed: "How much money is changed into stone."

To prepare the foundation of the tomb the architects leveled the native rock, digging it away on one side to the depth of fifteen feet. The foundation, laid upon this rock, measured 127 feet from east to west, and 108 from north to south. Therefore it was not quite square. The greenish stone of its foun-

dation was quarried in the vicinity, and shaped into blocks averaging four feet square and one foot in thickness. They were held together with iron clamps. Through the foundation wall led a passageway, lined with marble slabs, to the sepulchral chamber within.

Upon the foundation stood the rectangular podium or basement of the tomb, measuring about 114 by 92 feet. It also was built of green stone cased with marble. Groups of statuary stood about its base, and the bareness of the walls was relieved with sculptured slabs. At the four corners were stone platforms with equestrian groups.

Upon the podium stood the pteron, or the enclosure of the cella, like a square stage surrounded with thirty-six fluted columns of the Ionic order, thirty-three Greek feet high, and placed ten and a half feet apart. Between the columns stood marble statues, and above them, according to some, extending about the four sides of the building, was the wonderful frieze with which the greatest artists of the ancient world sought to perpetuate their fame. On one side was sculptured the combat between the Greeks and the Amazons. On another was the battle of the centaurs. The subjects of the sculptures on the other two sides are no longer certain. Above the frieze was the cornice, and at each of its corners, and at intervals along its sides, were sculptured lion's heads. According to other scholars, there were distinct friezes on different parts of the building, but no frieze above the columns.

Next came the pyramid, measuring at the base of its longer side about 108 feet. Its twenty-four steps were built of marble slabs, each about three and a half feet long and about fifteen inches in thickness. Grooves with thongs to fit them, and iron clamps, held them in place.

Colossal Female Figure, probably Artemisia, in the British Museum

Surmounting the pyramid was a platform about twenty-two feet long, and about seventeen and a half feet in width, to support the famous chariot group, which was the crowning glory of the tomb. Four huge horses, twelve feet in length, were attached to the chariot with harnesses of bronze. The wheels of the chariot were seven feet and seven inches in diameter, and the alternate spaces between the six spokes were closed for greater strength. Within the chariot probably stood the large statue of King Mausolus, and his devoted wife Artemisia. The statue of Mausolus is one of the best portrait statues from the ancient world. It stands nine feet and ten inches in height; the statue of his female attendant is nearly fourteen inches shorter.

Should a structure of marble similar to the Mausoleum be erected at the present time, as the Scottish Rite Temple in Washington, it would probably remain one great mass of shining white. But the ancient sculptors were not so easily satisfied. The parts of the statues representing flesh were tinted. The eyes and hair were of their natural colors. The clothing was of brilliant hues. The lions and horses were painted. The ground for the sculptures was often blue, and the mouldings were red. Even the white marble of the walls, which was left unpainted, was toned down with a coat of varnish or of wax to relieve it of its dazzling glare.

Our knowledge of the interior is meager. In the basement was the sepulchral chamber to which the body of the king was taken through a narrow passageway. A huge stone was arranged to fall into place after the burial, blocking up the entrance. From the floor above the chamber the view upward revealed tier after tier of columns and galleries, and here and there in the semi-darkness sculptured reliefs stood boldly out. There was such an effect of lightness about the Mausoleum that the report persistently went about that it was suspended in the air.

By the beginning of the Christian era Halicarnassus was nearly deserted, and the Mausoleum, still standing, was unguarded. In the fourth Christian century Gregory remarked that it had not been plundered. Constantine of the tenth century says that it was still standing, and even in the twelfth century a traveler writes that "It was and is a wonder." Sometime before 1402 a severe earthquake shook the Mausoleum. The chariot group at the top was hurled from the pedestal far to the north, and buried. With it fell the statue of Mausolus, breaking it into more than fifty pieces. The statue of Artemisia fared even worse. The pyramid collapsed, and the friezes fell amid the ruins and were broken. In 1402 the Knights of St. John of Jerusalem took Halicarnassus, which then bore the name of Mecy, and the German knight, Henry Schlegelholt, built the fortress of St. Peter, which is still standing. The stones for the castle were taken from the Mausoleum. Its sculptures were converted to lime for cement.

In 1581 the following story was published at Lyons:

"In 1522, when the knights . . . . had arrived at Mecy, they at once commenced fortifying the castle, and looking about for stones wherewith to make lime, found no more suitable or more easily got at than certain steps of white marble raised in the form of a terrace in the middle of a level field, near the port which had formerly been the Great Place of Halicarnassus. . . . . They perceived that the deeper they went the more the structure was enlarged at the base, supplying them not only with

A section of the Frieze of the Mausoleum, in the British Museum

stone for making lime, but also for building."

"After four or five days, having laid bare a great space one afternoon, they saw an opening as into a cellar. Taking a candle, they let themselves down through this opening, and found that it led into a fine large square apartment, ornamented all around with columns of marble with their bases, capitals, ... The space between the columns was lined with slabs and marbles of different colors. . . . Having first admired these works, and entertained their fancy with the singularity of the sculpture, they pulled it to pieces, and broke up the whole of it, applying it to the same purposes as the rest."

"Besides this apartment, they found afterward a very low door, which led into another apartment, serving as an antechamber, where was a sepulchre with its vase and helmet of white marble, very beautiful, and of marvelous lustre. This sepulchre, for want of time, they did not open, the retreat having been sounded. The day after, when they returned, they found the tomb open, and the earth all around strewn with fragments of cloth of gold, and spangles of the same metal, which made them suppose that the pirates, who hovered along the coast, having some inkling of what had been discovered, had visited the place during the night, and had removed the lid of the sepulchre. It is supposed that they discovered in it much treasure."

In 1846 Viscount Stratford de Redcliffe, the British ambassador to Constantinople, sent thirteen sculptures to the British Museum, where they were pointed out as all that remained of the famous tomb. On the first day of January, 1857, Mr. Charles T. Newton, began the work of excavation for the British Museum. Piece by piece, all of the fragments that had escaped the hands of the destructive knights were gathered and sent to the British Museum. Each piece was carefully studied, and at last, after more than half a century, the architect may draw a fairly accurate picture of the Mausoleum; and it is in the British Museum that you will find the best of all that has survived of the wonderful monument—the broken, silent witnesses of the wonderful love of Queen Artemisia for her brother-husband Mausolus.

ANCIENT BULL-FIGHTS

ELLA BOURNE

THE presence in ancient civilization of traits which are much like those of the present-day world may give to the man who is in search of the new and startling only an impression of monotony, devoid of all interest. To the student of ancient life, however, this similarity is more often significant of the deep truth that human nature varies but little during the ages, and that the processes of evolution are slow. So in the case of the bull-fight, a subject suggested to me by Prof. David M. Robinson.

The fact that there were bull-games in the second millennium B.C., which are vividly recalled by the modern Spanish and Mexican bull-fights, may not indicate any direct line of descent; it may only emphasize the truth that bulls during the centuries have kept the same strength and the same capacity for anger, and that man has not failed to recognize these characteristics.

The prominence of the bull in Mycenæan civilization is indicated by the number of large bull's heads full of life and power which have been found in different parts of the Mycenæan world. Added to these larger representations, done in different materials, such as silver (Fig. 1), steatite (Fig. 2), and plaster, are almost innumerable small terra-cotta figures of bulls in relief on different objects, and of bull's heads used as parts of ornaments, such as one in amethyst which was used as a pendant to a necklace found in a tomb at Mochlos.

For the history of the bull-game in Crete and other parts of the Mycenæan world, we are dependent wholly upon artistic representations, such as frescoes and reliefs. Literature and inscriptions, both so fruitful in later periods, are entirely lacking here. Almost all of the representations from which we draw our knowledge of the bull-game for these early times have been carefully classified and published.

The first group shows one motif, a man's form over a bull in such a position that his back is turned to the bull and his hands directed to the horns. The position fits in with a man springing from the front toward a running bull, grasping him by the horns and swinging himself to the bull's back over his head. The man turns a somersault after he lets loose of the horns. Most of the representations of this class are on small objects; the most remarkable one, however, is a large fresco found at Knossos by Dr. Evans (Fig. 3).

The broken parts of painted stucco were put together to show two galloping bulls about a quarter of the natural size. Over the back of one of these a boy is seen turning a somersault. But as Dr. Evans says: "The most interesting feature in this wall-painting is the appearance, beside the male performers in this dangerous sport, of female toreadors distinguished by their white skin, the more varied hue of their costume, the blue and red diadems round their brows and their somewhat curlier coiffures, but otherwise attired in precisely the same way as the cowboys with a loin cloth and very narrow metallic girdle, and striped socks and slippers." One of these girl performers is between the horns of the charging bull, and the other stands ready to

catch and steady her companions as they finish their somersault.

Another class of representations shows a man's body over a bull in such a position that the front part of his body is next to the bull. The most important is a wall-painting from Tiryns (Fig. 5). A bull gallops to the left and on his back is a woman with one knee resting on the bull and the other leg stretched out. She holds to a horn with one hand. In this class it seems that the man, or woman, has probably seized the horns and swung himself over the bull's back from the side, not so dangerous an acrobatic performance as facing a charging bull and swinging oneself over his head.

A third class of scenes deals seemingly with the capture of bulls. In many of these there are no particular suggestions of the arena, but sometimes trees and other vegetation suggest rather that wild bulls are being captured.

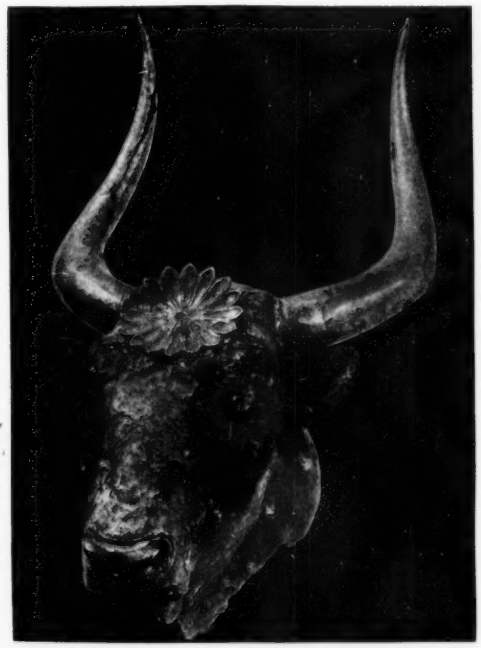


FIG. 1.—Silver bull's head from Mycenæ, now in the National Museum at Athens. The rosette on the forehead is of gold and the horns were gilded

FIG. 2.—Cast made by Saloustro of steatite bull's head found at Knossos, Crete. Date about 1600 B.C. Original in Candia, Crete. This cast is at the Johns Hopkins University

A fine example of the bull-game, an example which is hard to classify, is that of one band of the decorations on the famous boxer vase found at Hagia Triada in south Crete (Fig. 6). There are two mighty bulls galloping to the left and on the horns of one of them is a man. Some think that he is accomplishing a successful gymnastic feat, but it seems more probable that he has been gored and tossed to this position. The presence of this scene in the midst

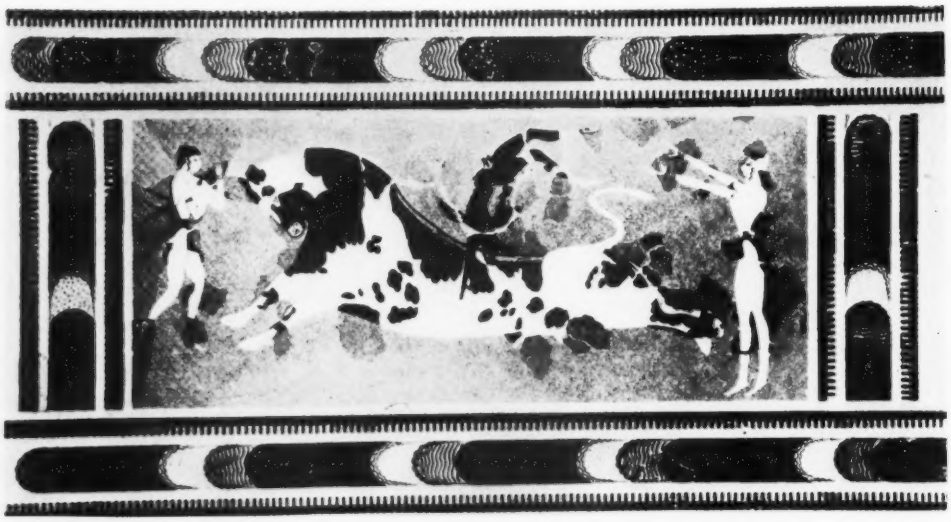


FIG. 3.—Wall-painting from Knossos, representing male and female toreadors. From a water-color by E. Gilliéron

of the boxing contests of the other bands of decoration on the vase seems to prove that it does not concern wild bulls but is a scene from the arena.

Another remarkable scene is on one of the two gold cups found at Vaphio, near Sparta (Figs. 4, 7). Here we have one bull galloping away, a second caught in a net, and a third engaged with two men or a man and a woman, one of whom has seemingly just fallen from the bull's back, while the other is on the bull's horns. It is hard to decide whether the scene is from the arena or from the open country. The net may have been stretched to help in the capture of wild bulls, or the performance may be purely acrobatic and the bulls may have been meant to jump the net, a feat which the entangled bull has failed to accomplish.

The question of the religious significance of the bull in Crete is so involved and far-reaching that it can only be touched on here. Several things indicate that the bull was the most important sacrificial animal among the Mycenæan peoples. A great number of votive offerings in the shape of bulls have been found in various excavations in Crete and other places. One grave at Mycenæ yielded fifty-six small bull's heads, the religious character of which is plainly shown by the fact that the sacred Mycenæan double-ax appears between the horns in each case.

Another proof of the connection of the bull with Mycenæan worship is the horns of consecration which appear on practically all Mycenæan altars. The rhyta, or vessels, in the form of a bull's head (Figs. 1, 2), which may have been used in sacrificial rites, perhaps for the pouring of bull's blood, should doubtless be taken in the same connection.

Before the question of the existence of a bull-god in early Crete can be finally settled, there are many things which must be taken into consideration. The significance of the Greek legends,

such as those of the Minotaur, and of Europa and the bull, must be weighed. That the Minotaur was not merely a later invention seems probable not only from its importance in early Greek legend, but also from the seal-impressions and intaglios of prehistoric Ægean origin which represent such a monster.

Dr. Evans has suggested that the palace at Knossos which he excavated is the labyrinth, and that the word got its later meaning from the fact that this palace was so complex, made up of so many different halls and narrow passageways between courts and groups of rooms. To anyone who has studied a plan of the palace of Knossos this seems probable. It also seems possible that the bull was so important in Cretan life that it was thought of as a national animal in some such way as the English lion or the American eagle. Thus the youths and maidens who were sent from Athens as tribute may have been said to be fed to the Cretan bull or the Minotaur, just as the cartoonist of today might represent soldiers being shoveled into the mouth of the English lion. Dr. Evans believes that the Minotaur legend may even preserve a real tradition of the cruel sport of the bull-games; that the youths and maidens sent as tribute from Athens were perhaps made to take part in these games. We might even see in Europa carried away on the back of the bull a later version of the perilous ride of some Mycenæan girl acrobat.

Dr. A. B. Cook, whose theories in regard to the bull-god in Crete are too complex to be presented here in full, believes that the labyrinth was not the palace of Knossos, but a dancing place, or area, where a dance was held which imitated the apparent movement of the sun. The dance, he believes, was performed by the crown prince of Knossos, who wore on his head a bull's mask, because the sun was represented in Crete as a bull. This, in Dr. Cook's opinion, was the origin of the Minotaur legend. The sacrifice of the Athenian youths and maidens he connects with the need of periodic renewal of the divine power of the sun-king. He believes that the bull-games were given in the area, which he calls a labyrinth, and that they were religious games in honor of the bull-god. He sees the religious value of the games in the athlete's contact with the horns of the sacred bull, the horn being an emblem of fertility. Many will find it hard to follow Dr. Cook in believing that there is anything necessarily significant here, for the horns seem the inevitable point of contact if an athlete attempts to swing himself over a bull's head.

In any attempt to trace the Mycenæan bull-game down to later historical times, we are met by centuries which offer no information. The Mycenæan Age closed about 1200, or possibly 1000, B.C., and the Thessalian bull-games, which we find next in point of time, can be dated no farther back than the fifth century B.C.

These Thessalian games, which were famous for centuries, have been described by Pliny and Suetonius. Men mounted on horses pursued bulls until they were wearied, then leaped upon them and dragged them to the ground by their horns. Interesting coins of Thessaly, the first of which date about 480 B.C., show scenes from such a bull-hunt. One side of the coin usually shows a Thessalian youth restraining, or struggling with, a bull. The other side shows the horse from which the rider has just dismounted; the loose rein is often apparent. A fourth-century coin from Larissa shows on one

FIG. 4.—Two gold cups from Vaphio near Sparta, now in Athens. Reproductions are made by Gilliéron. The cups are pendants to one another. On one is depicted in repoussé work the capture of wild bulls, on the other a peaceful scene of domesticated cattle. See Fig. 7

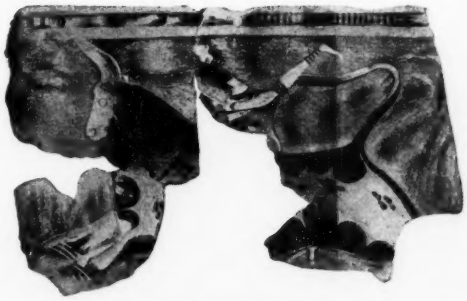


FIG. 5.—Fresco from Tiryns, now in Athens, showing female (?) acrobat on the back of a galloping bull

side a galloping bull, on the other the rider still on his horse (Fig. 8).

That the popularity of the bull-hunt in Thessaly continued for hundreds of years is shown by inscriptions which belong to the first century B.C. It had by this time at least become a regular spectacle for the circus, sometimes given by itself, but more often in connection with other contests, on both religious and secular occasions. A fragmentary inscription on a grave-stele shows that it was an honor to have taken part in it. Other much longer inscriptions give the names of the victors in different contests, prominent among which, often coming first in the list, was the bull-hunt.

It seems probable that originally there was in Thessaly a real hunt of wild bulls, which the coins represent, and that later it became a circus game.

The question of the way in which the bull-hunt spread from Thessaly is not settled. We find it in Asia Minor and in Rome, and we have Pliny's testimony to the fact that the Romans brought the custom from Thessaly in the time of Cæsar. Some believe that the game was introduced into Asia Minor by the Romans; others that it was carried direct from Thessaly by colonists probably to Smyrna. There is no evidence

FIG. 6.—Steatite vase from Hagia Triada, originally covered with gold leaf, now in the Museum at Candia, Crete. The scenes represent boxing and the bull-game

FIG. 7.—The scenes on the two cups from Vaphio. See Fig. 4

of the bull-hunt in Greece before Roman times, a fact which may perhaps point to the higher plane of Greek civilization.

When we turn to Asia Minor, one of the most interesting evidences which we find is an inscription from Caryanda, near Halicarnassus. It dates from the first, or possibly the second, century B.C. It is an honorary inscription, and the man whose record is given, at one time presided over bull-games; he was, as the inscription says, the bull-starter. In order to make the occasion more remarkable he not only let loose the bulls of the tribe, but additional bulls from his private means. In particular he let loose a very beautiful bull and the flesh of this bull which had been made angry he distributed to his fellow-tribesmen. This at once brings to our minds the Spanish bull-fights of the present day, where the bull's anger is increased by different devices. The fact that the flesh of the angry bull was distributed has a modern parallel in a one-time ruling of the court-leets of England by which butchers were fined if they sold the flesh of bulls that had not been baited. This Caryanda bull-game was evidently somewhat different from the usual Thessalian type, but the differences were probably only local variations.

Another place in Asia Minor, Smyrna, furnishes what is perhaps the most satisfactory testimony of classical times

FIG. 8.—Fourth-century Greek coin from Larissa in Thessaly showing the bull-fight, the favorite form of amusement among the Thessalians. Macdonald, *Coin Types*, Pl. III

FIG. 9.—Marble relief of Smyrna representing horsemen pursuing bulls. Similar relief found recently in the American excavations at Sardis

to the bull-hunt; indeed, the marble relief (Fig. 9) might have been carved to illustrate the passage in which Pliny describes the Thessalian bull-hunt. Galloping horsemen are pursuing bulls or in some cases springing from their horses to the heads of bulls.

Other places in Asia Minor furnish testimony more or less definite to bull-games, which probably varied considerably in different localities. Aristides, the Greek rhetorician of the time of the Antonines, tells us that at one time when he was in Pergamum there was a "brilliant spectacle in the city, a hunt of bulls it seems to me or something of the sort" to which everyone had gone.

The Thessalian bull-hunt first appeared in Rome during the dictatorship of Cæsar. There is evidence for what was plainly the same game in the reign of Claudius and of Nero. Other references to bull-games in Rome do not so clearly concern the Thessalian type. It is probable from a passage in Varro that the Romans before the time of Cæsar had enjoyed seeing two bulls fight each other, perhaps in much the same way as the Egyptian bull-fight described by Strabo. He says that in the race-course at Memphis bulls are made to fight with each other; some men raise bulls for this very purpose, just as others raise horses. If the bulls withdraw, they bring them together again, and the stronger obtains a prize.

However, the chance allusions in Roman writers point to the greater prevalence of a sport more nearly like the Thessalian game, or at least to a struggle between the bull and an unmounted man. An inscription from Pompeii of the year 3 or 2 B.C. tells of an official of that city who during his term of office exhibited in the forum among other things bulls and bull-fighters.

An interesting incident is cited from the third century as an example of the wit of the emperor Gallienus. A *venator*, it seems, had been sent into the Roman arena to give the death blow to a large bull, and had not succeeded, although the bull was led forward ten times. Finally Gallienus sent the man a crown and when the spectators murmured, and asked why such an unskilful fellow was crowned, the emperor ordered the herald to announce that it was difficult *not* to strike a bull so often. *Taurum totiens non ferire difficile est.* We have here a remarkable similarity to the final act in the bloody drama of a Spanish bull-fight, when the *espada* by

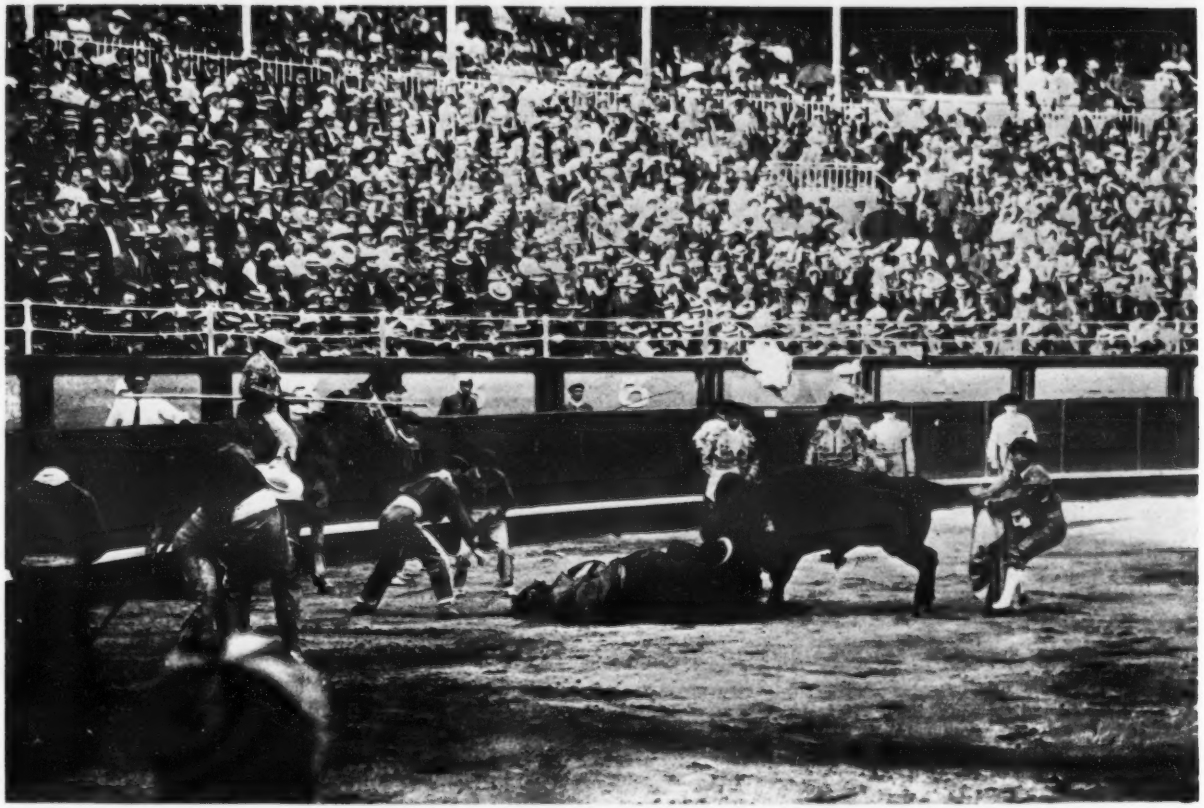


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FIG. 10.—A bull-fight in Madrid. One horse has been thrown by the bull, and another horse, blindfolded with rider armed with spear, stands ready to renew the fight with the bull

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FIG. 11.—A modern Spanish bull-fight. The toreador has just plunged the sword with the fatal blow between the shoulders of the bull

a skilful thrust of his sword dispatches the bull (Fig. 11).

The bull, we know, was often baited by having a stuffed figure, called a *pila*, thrown at its head. The poet Martial on one occasion complains that his toga is so ragged that the figure exposed to the furious horns of the bull would be ashamed of it. At other times the bull's anger was aroused by the application of torches, and also by red garments shaken before it as Ovid says—a usage which has a parallel in the modern Spanish bull-fight.

The cruel Roman practice of exposing wrong-doers to the attacks of the angry bull seems to have no exact counterpart in Spain.

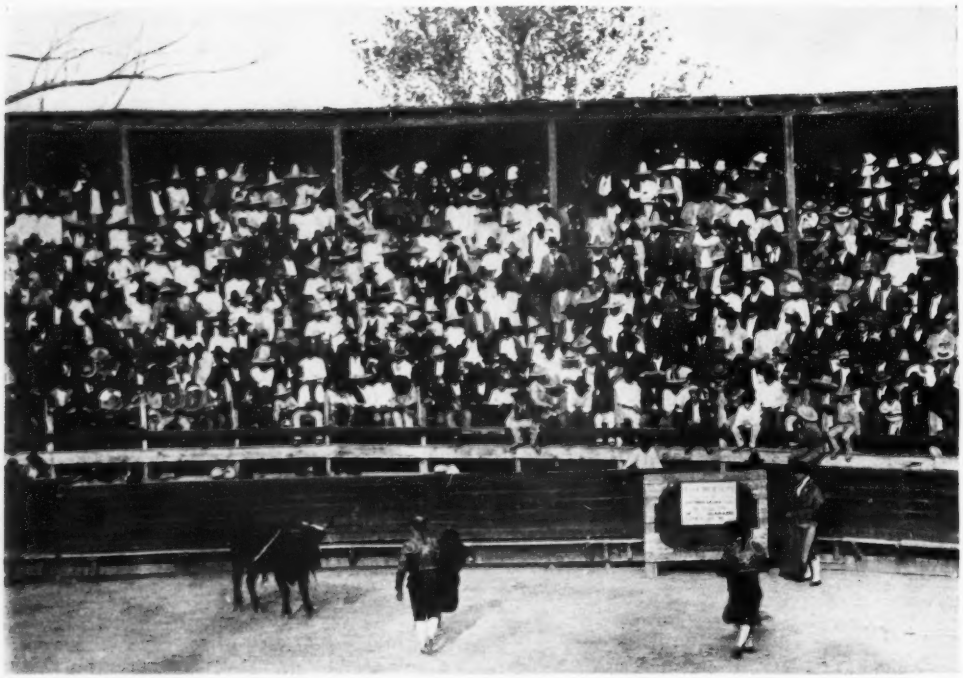

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FIG. 12.—The bull-fight, the favorite sport in Mexico. A crowd of Mexican spectators on a public holiday

Another Roman custom which cannot be classified as a bull-fight, but which nevertheless bears some resemblance to the early Mycenæan game, is mentioned once by Martial and once by Seneca. Wild bulls were so trained that they allowed boys, and, according to Seneca, women, to turn somersaults and perform other gymnastic feats on their backs.

Theodosius is said to have put an end to bull-fights at Rome in the last part of the fourth century. Whether his decree was immediately effective we do not know, but we have at least no evidence for a Roman bull-fight after this date.

The Spanish bull-fight (Fig. 10) is the modern counterpart of the old Mycenæan and later Thessalian and Roman games. It has extended to Mexico (Fig. 12), Portugal, Southern France, and on a few occasions to Italy. A bull-fight was given in the Colosseum in 1332, and in the amphitheater at Verona in 1805 when Napoleon visited the town.

In England bull-baiting and bull-running were popular at many places until the early part of the nineteenth century. At Beverly, we are told, that previous to 1817, when the sport of bull-baiting was abolished by the mayor, it was usual for the successful candidates at parliamentary elections to give a bull to be baited, after which it was killed and the flesh given to the freemen. At Stamford the practice of chasing a bull helter-skelter and of eating its flesh after it was done to death seems to have been popular until 1839.

According to one English story, the sport was instituted as late as the reign of King John by a certain Earl Warren, who happened to see from his castle two bulls fighting in the meadow below. When a butcher, the owner of one of the bulls, set his dog on the beast to force it into town, all the dogs of the place ran together in pursuit of the animal, to the high diversion of the Earl, who immediately made plans to obtain similar amusement on other occasions.

The Spanish bull-fight is at the present day probably as famous as was the old Mycenæan game, or the Thessalian bull-hunt. There are likenesses among them, even startling likenesses, but so far there is no definite proof of any connection. The first bull was killed in a Spanish arena about the year 1040. If the bull-fight had practically stopped at Rome by 400, we have almost as long a period here as between the Mycenæan and Thessalian games, and no way has yet been found to bridge the gap. The games seem rather to be manifestations of the same characteristics on the part of the human race and of the bull.

Vassar College

* * *

DAWN IN HELLAS

(*Suggested by the East Pediment of the Parthenon.*
See ART AND ARCHAEOLOGY, *Vol. IV, p. 20 ff.*)

When the horses of Helios spring from the deep;
  And Selene's pale chariot sinks in the west,
  With each sky-weary courser's proud head on his breast;
When the hunter, great Cephalus, rises from sleep;
  The little wild flowers that grow by the sea,
  And festoon the beaches with gay tracery
Of crimson and gold and of iris and blue,
  Open their eyes, to behold the commotion,
  Stirred out in the ocean,
By the Sun-driven horses that plunge into view.

AGNES KENDRICK GRAY

Davies' "Castalias," awarded the first William A. Clark prize and the Corcoran gold medal by the jury consisting of Childe Hassam, chairman, George Bellows, Wallace Griffin, Philip L. Hale, and Charles Morris Young. See an article on Arthur B. Davies by Duncan Phillips in ART AND ARCHAEOLOGY, Vol. IV, pp. 165 ff

THE EXHIBITION OF AMERICAN PAINTINGS AT THE CORCORAN GALLERY

VIRGIL BARKER

THE sixth biennial exhibition of paintings by contemporary American artists recently held at the Corcoran Gallery of Art was of the very first importance. While it was still in existence, one critic committed himself to the printed statement that it was "the most important exhibit of American art ever held." Even those who consider this too sweeping must still acknowledge that the most conservative statement, if it is at the same time to be true, will necessarily be quite emphatic in its claim of merit.

This exhibit must be called a real triumph from the educational point of view. That is to say, it performed the highest type of service in making so many acquainted with the great scope and variety of modern effort in art. In short, the outstanding quality of this exhibition as a whole was its comprehensiveness. By this it is meant that the really significant men now at work were not merely represented but in the majority of cases adequately represented. To intelligent lovers of painting, therefore, this exhibit afforded an invaluable opportunity of studying practically the entire range of contemporary aims and methods. One cannot overestimate the importance of this in helping toward the information of an increasingly appreciative native public.

Now, such a public, in visiting any collection of paintings, is not going to ask of each picture, "In what manner has the painter done this?" but "What has he done?" In other words, the attention of the majority is centered not upon techique but upon what is expressed by that technique.

From this standpoint, the exhibit itself may be said to have suggested a three-fold classification. This is not here put forward as having in itself any permanent value; its present service is simply to give the mind that advantage which arises from a logical grouping of varied and confusing subject-matter. Recognizing the tentative nature of the scheme, then, it may be set forth somewhat as follows:

Most painters look upon the world about them and find certain parts of it interesting to them; their interest is so keen that they are compelled to express it in form and color. Their service to the beholder consists in lending him their eyes for the time being, in order that, after studying certain aspects of the world thus, he may go forth the better equipped for discerning its interest at first hand.

Practically all of the men who habitually produce this type of work were represented by characteristic canvases —Ben Foster, Gardner Symons, Daniel Garber, Sergeant Kendall, Richard Miller, Elmer Schofield, Howard Russell Butler, and others.

From the fact that Redfield's prosaic pictures appear in such numbers on exhibition walls, it is fair to infer that even they have some part to play in our world of art. Breckenridge's "Nude with Still Life" belongs in this division, although it is a more important achievement than this classification would seem

The Seamstress, by Joseph De Camp. Purchased by the Corcoran Gallery of Art

Portrait of the Hon. William A. Clark, by William M. Chase

to imply. Dines Carlsen's "The Brass Kettle" is certainly worthy of the distinction of having been purchased for the permanent collecton of the gallery. Paxton's "The House Maid" was also thus honored, but this slip was more than compensated for by the purchase of Hayley Lever's "Dawn." Gari Melchers, if represented only by "Easter Sunday," would also be classed here; but he frequently gladdens us with more significant paintings, as in the case of "The Hermit."

There is a certain group of men whose

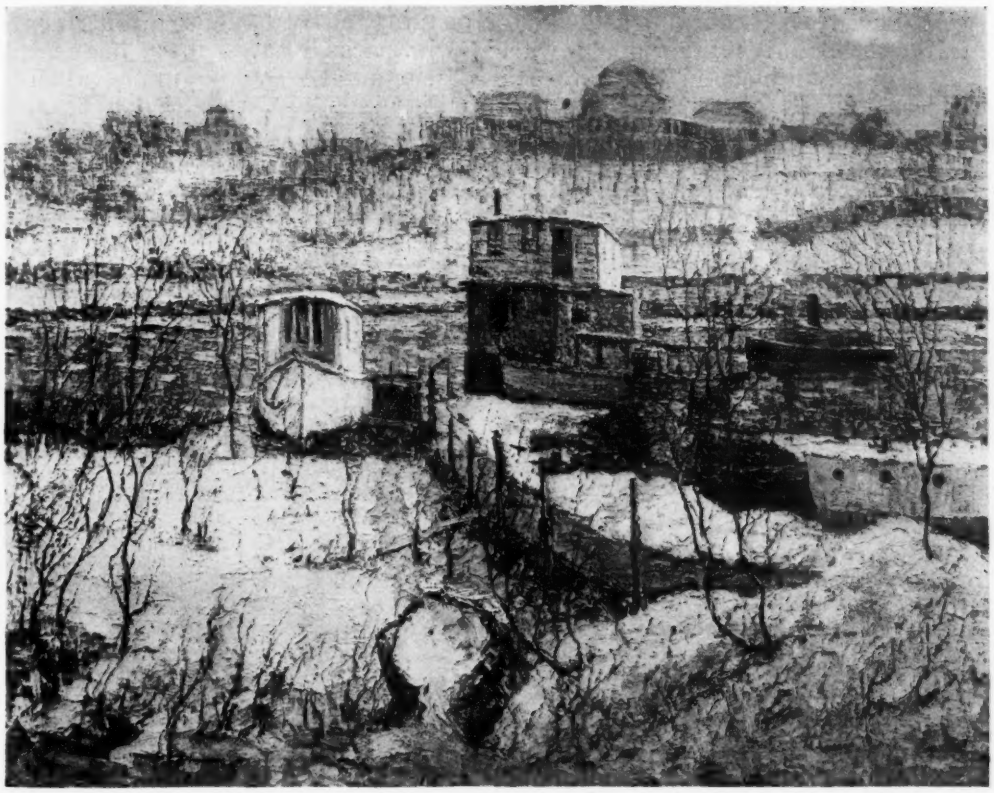
The Old Elm, by Childe Hassam

work is characterized by a spontaneity and freshness of outlook which come as a refreshing breeze to one whose perceptions have been stupefied by academicisms. Glackens, Davey, Myers, Henri, Luks, Sloan, Bellows—these men seem to belong together because of a well-nigh indefinable community of sentiment and ideas. Reynolds Beal, on the strength of his "Fishing Vessels," and Jane Peterson, as evidenced by "The Red House," would also seem logically placed with the foregoing men.

One man who has a way of his own deserves a paragraph, however short, to himself. This is Ambrose Webster, whose "Old Houses, Bermuda" is piquantly original.

But there are other men with canvases in this exhibit who, while sticking closely enough to real life in so far as surface appearances go, do yet, by mental amplitude brought to bear upon the particular problems in hand, concentrate into their pictures something bigger than what serves as the model. The merit of this type of picture is that it suggests something beyond itself and so gives the mind, if not the heart, something to feed upon.

An illustrious instance of a man who generally succeeds in doing this is found



Ernest Lawrence's Boat House, Winter, Harlem River. Awarded the second William A. Clark prize and Corcoran silver medal

in John Sargent. So far as concerns the Corcoran's contemporary exhibit, in which he very properly was accorded a room to himself, what is here meant may be brought out by referring to the "Portrait of Mrs. Henry White." Herein Sargent has put on canvas not merely the individual before him, but also the summary of a whole bygone era of peculiarly attractive culture and refinement. Something of the same sort has been accomplished by Giovanni Troccoli in his "Portrait of Mrs. Brinckerhoff." In Frank W. Benson's "Girl with Dog" is discernible not merely the beauty of the light and air within and around the canvas but also the wholesome charm of all free and healthy girlhood. Charles H. Woodbury's "Challenge" is a dashing visualization of speed. Douglas Volk's "Portrait of Dr. Felix Adler" sheds upon the beholder the influence of a great intellect and noble character. George Bellows' "The Sawdust Trail" is a very adequate expression of the hysteria involved in the subject—a Billy Sunday revival meeting. "The Doll and the Monster," by Gus Pene Dubois, a canvas far smaller than the former, yet equals it in sug-

gestiveness. The painting which received the majority of the popular vote, Lydia Field Emmet's "Portrait of a Child," also has something of suggestive power; but it is handicapped because what is suggested is a little too artificial to be called the real charm of childhood.

But beyond and above all such work as has hitherto been considered lies that of those men who take us away from actuality into the land of dreams and romance. Works of this type which meet satisfactorily all the necessarily exacting tests are, as might be expected, comparatively scarce. For they require the sound craftsmanship needed by the first sort already mentioned; they also require the mental power demanded by the second; and further they require certain rare and elusive qualities of soul on the part of the painter himself.

In view of all this, it is really a matter for surprise as well as for congratulation, that the last biennial should have been so rich in works of this type. The quality here hinted at is indubitably present in Emil Carlsen's "Moonlight on a Calm Sea." Ross E. Moffett's "Portuguese Family of Cape Cod" is infused with pathos and wildness. William L. Carrigan's "Midsummer Masque" is delightful in its almost fairy-like gaiety. In particular, Rockwell Kent's "Burial of a Young Man" is an eminent example of emotional expressiveness on canvas.

The fact that Arthur B. Davies' "Castalias" (p. 154) also belongs preëminently to this sort of art no doubt proved a stumbling block to most people. This picture would not have given rise to such vigorous discussion, had it not been distinguished by the jury from its spiritual kindred. As a matter of fact, it was worthy of its prize, not alone because of its painter's achievements and position in American art, but as well because of its own fine qualities.

Dreamland will always be a place unknown to the majority of folks—unknown that is, as a place of spiritual sustenance and rejuvenation. Living as they do in the outward world, it is but natural that they should demand an art which is not forgetful of that world. And even those who know that *other* world as revealed in the familiar masterpieces must have time in which to become accustomed to any new and individual expression of it; even these could not have received much from the painting now under discussion without an acquaintance stretching over a reasonable period. What could be expected, therefore, where folks visited the Corcoran Gallery only once or twice, and that hurriedly? It is no wonder that they felt at a loss before the dream-valley of Davies and, upon returning home, were impelled to write bewildered or acrimonious letters to the papers. But all those letters to the contrary notwithstanding, it is to be affirmed that this award was well and boldly made in that it honored a painting which will in the long run be acknowledged as a masterly envisioning of that dream-world wherein the soul of man finds refuge and restoration.

The Chevy Chase Seminary, Washington, D.C.

HELLENISTIC TAPESTRIES IN AMERICA

W. SHERWOOD FOX

FOR many years prior to the closing decades of the last century the Egyptian Bedouins were known to be in possession of a number of textiles of striking design and of undeniable antiquity; but where these had been found and to what era they belonged, no one could ascertain. In 1882, however, many such fabrics were discovered in Upper Egypt, first at Sakkara, under circumstances which permitted dating them, and, somewhat later, at Antinoë, and at Akhmim, the ancient Panopolis. Since then the graves and sands of Akhmim have continued almost unceasingly to yield up wonderful specimens of beautiful tapestries, and in such quantities that, in the light of certain facts, scholars have been compelled to conclude that the place was the center of the weaving industry of Egypt from the Old Kingdom to the early centuries of the Christian era.

The textile tradition of Panopolis was twofold. The element which was chiefly concerned with the mechanics of the trade was in large part Egyptian, while that referring to the æsthetics was, up to a certain time, distinctly Greek. Of this latter fact the inhabitants of the city were themselves aware, and they endeavored to give it a historical basis by pointing proudly, though uncritically, to an ancient legend which said that it was from Panopolis that the families of Danaus and Ægyptus set out on their long journey to Argos. Hence Perseus was counted as a Panopolitan by descent, and games were periodically celebrated in his honor. That the place had a large Greek population well into our era is attested by the personal names recovered from the inscriptions found on the site.

But one must not lay such emphasis on the Greek phase of this tradition as to obscure the great contribution made by a long line of Egyptian weavers. Isis, said a popular myth of Egypt, was the inventress of weaving—a mythological way of saying that the art was prehistoric, a statement which we cannot doubt. At all events, we have many tangible evidences of its very great antiquity. For instance, we read in the Old Testament that Pharaoh arrayed himself in vestures of fine linen, and in graves of the first half of the third millennium B.C. mummies have been found wrapped in linen of a finer texture than that of any modern weave. In fact, in one garment of this period one may count 540 warp threads of linen, as compared with 350 in the products of the best English factories.

From the old Greek vase-paintings we learn that a great change came over the Greek looms in the fifth century B.C. Prior to this time curtains, couch draperies, and clothing were characterized by gay colors and fantastic designs of an Oriental cast; but thenceforward the prevailing taste favored monochromatic patterns of simple conception and dainty execution. These consisted largely of circles, stars, dots, strokes, squares, and flowers, invariably arranged in such a way as to conform strictly to the laws of symmetry and restraint. Certain vases depict fabrics into which are woven borders made up of a single row of mythological figures, both human and animal, a detail which, if the seal cylinders are to be trusted,

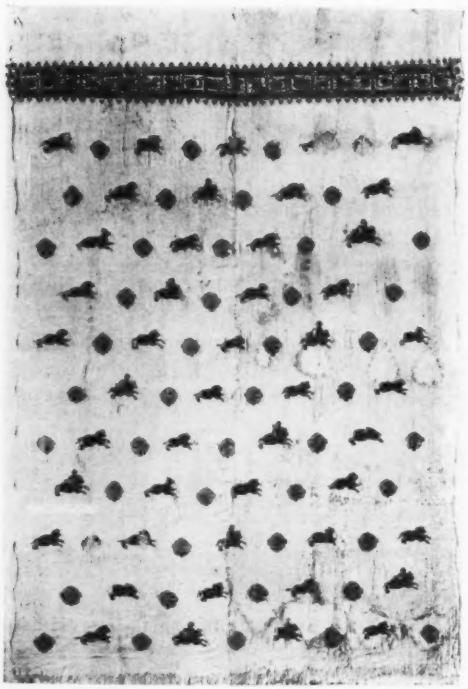


FIG. 1.—Hellenistic Tapestry from Egypt—Third or Fourth Century A.D. In the Walter Massey Collection, Royal Ontario Museum of Archaeology, Toronto

seems to have been borrowed or inherited from the Syro-Hittite culture and then charged with the Greek spirit. It is indeed surprising to observe this tradition reappearing many centuries later in the textile products of a community of Upper Egypt. It probably means that the tradition was continuous, and, if so, the descriptive epithets Egyptian, Coptic, Roman, Christian, are, without some qualification, quite inapplicable. In spite of certain objections, the term Hellenistic, which has been suggested within recent years, seems to be the most appropriate.

Frequently one finds classified as tapestries certain fabrics of this period which do not wholly merit the title. Technically they are to be regarded as embroideries. The weaver was employed in their production only to the extent of weaving into a ground of plain linen a block of dark-colored wool in some simple pattern, commonly the circle, the square, or two squares so crossed as to make an eight-pointed star. Designs, sometimes quite elaborate, were then worked in white with a needle, the width and conspicuousness of the lines varying with the quantity of thread used. Occasionally one comes across specimens in which the two processes of tapestry and needlework are successfully combined, but even these are obviously inferior to genuine tapestries, as they demand of the craftsman a greater proportion of mere patience in

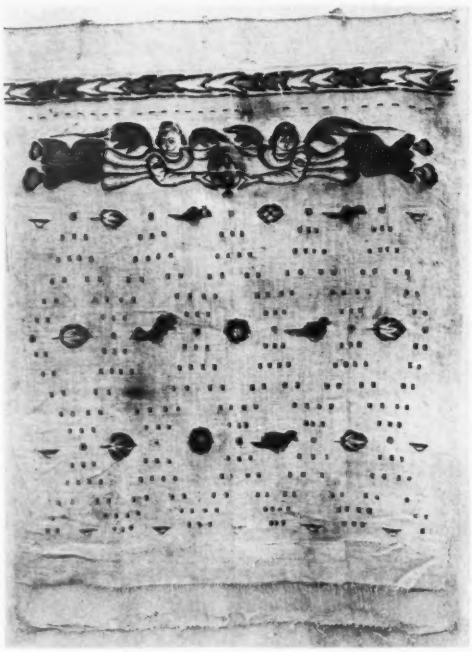


FIG. 2.—Hellenistic Tapestry from Egypt—Fourth or Fifth Century A.D. In the Metropolitan Museum of Art, New York

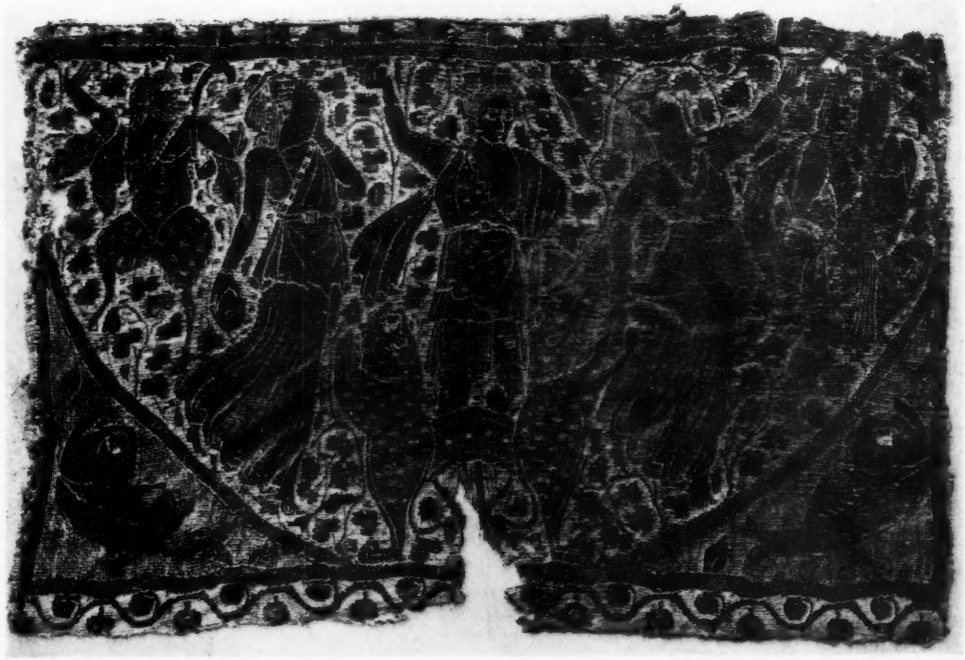


FIG. 3.—Hellenistic Tapestry from Egypt—Third or Fourth Century A.D. In the Metropolitan Museum of Art, New York

the plying of the needle than of the rarer artistic gifts.

The illustrations which accompany these paragraphs vividly put before the eye typical examples of these Hellenistic tapestries. The ground is uniformly of linen on which the designs are woven in wool, or, in one instance (Fig. 8), in a mixture of silk and wool. The texture of the linen varies, some specimens being exceedingly fine, but even these are coarse when placed beside the delicate weaves of the Old Kingdom. If one will examine Figures 2, 3, 5, 7, and 10 with the aid of a magnifying glass, he will discover that in principle the same processes of weaving have been employed as in the famous Gobelin tapestries.

The color of the designs may be taken in a broad way as an indication of period. In the earlier stages of development a dark monochrome on a light ground was the almost invariable rule, the single color being some shade of the so-called purple, i.e., violet, blue-black, brown-black, or a deep carmine. Chemical analysis shows all of these to have been produced from the madder plant, and not, as many have thought, from the purple mollusc. In many instances dainty touches of a lighter tint served at once to relieve the dull monotony of the color and to suggest anatomical details; for example, in the curtain reproduced in Figure 1 this method has been used to sketch in the musculature of the body and its members, and to indicate such features as the mane of a lion and the spots of a leopard. At first bright hues were used very

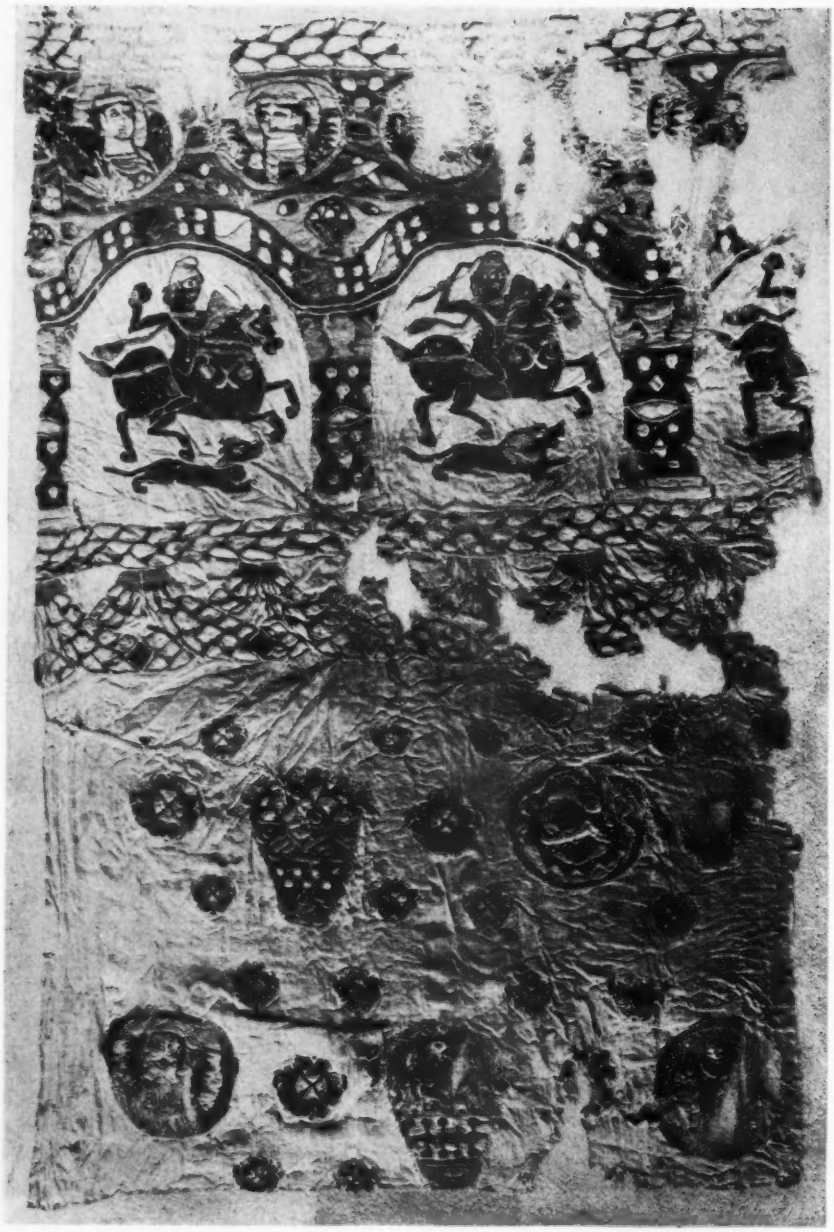


FIG. 4.—Hellenistic Tapestry from Egypt—Fifth or Sixth Century A.D. In the Metropolitan Museum of Art, New York

FIG. 5.—Hellenistic Tapestry from Egypt—Fourth or Fifth Century A.D. In the collection of Mr. Robert Mond, England

sparingly, but as the art passed on to its decline and as the craftsman came to rely less and less upon good draughtsmanship for achieving his effect, they appeared with greater frequency and in more liberal quantities. The winged female figure on the Boston fabric shown in Figure 7 affords an excellent example of a rich combination of colors, exhibiting, as it does, violet, green, yellow, orange, red, pink, and brown. The variegated plumage of birds (as in Figure 2) is often copied with great fidelity to nature. In respect to the richness of tone of individual colors and to their successful blending the tapestry illustrated in Figure 3 is the finest of all the ancient examples which it has been the writer's good fortune to examine; in fact, it is surpassed by few of any period.*

An impressive feature of these fabrics is the beauty and variety of their designs. These include both analytical and conventional studies of leaves, the two methods of treatment often appearing side by side on the same tapestry, notably, among our illustrations, in Figures 2 and 6. Here we may see, singly or in rows, leaves of the vine, of two or three kinds of ivy, of other climbing plants, and of certain trees, interspersed with just a sufficient modicum of flower and fruit *motifs* to break what the artist evidently feared might

*A detailed study of this tapestry will be published at an early date in *Art in America* by Miss Morris of the Metropolitan Museum.

FIG. 6.—Hellenistic Tapestry from Egypt—Third or Fourth Century A.D. Gift of Mr. H. H. Fudger, Royal Ontario Museum of Archaeology, Toronto

otherwise be a tiring uniformity. This is, indeed, the very spirit of Greek art, a spirit which dominates every phase of this group of textiles until hostile influences bring about a decline. Another distinctive feature is the occurrence of medallions of many sizes and shapes—foliate, circular, oval, rectangular, stellate, but all seemingly derived from an original leaf-form. In the earlier period there was a tendency to group these patterns symmetrically, each containing one or more figures of human beings, mythical creatures, quadrupeds, or birds; but in the later period this device gradually gave way to a serial arrangement of the medallions, each enclosing a portrait (as in Figure 4). Into the best fabrics the artists frequently wove representations of Greek vases, especially the amphora, holding sprays of flowers and leaves, but as time went on these were little by little replaced by baskets.

Allied to the nature of the designs is the manner in which they are disposed on the linen background. Almost invariably the arrangment is the result of long and thoughtful study, and in none of our illustrations is this brought out more clearly than in Figure 1. Here, it will be noted, the basic principle is that of alternation. First, in the border

FIG. 7.—Figure Study on a Hellenistic Tapestry from Egypt—Fourth or Fifth Century A.D. In the Denman Waldo Ross Collection, Museum of Fine Arts, Boston

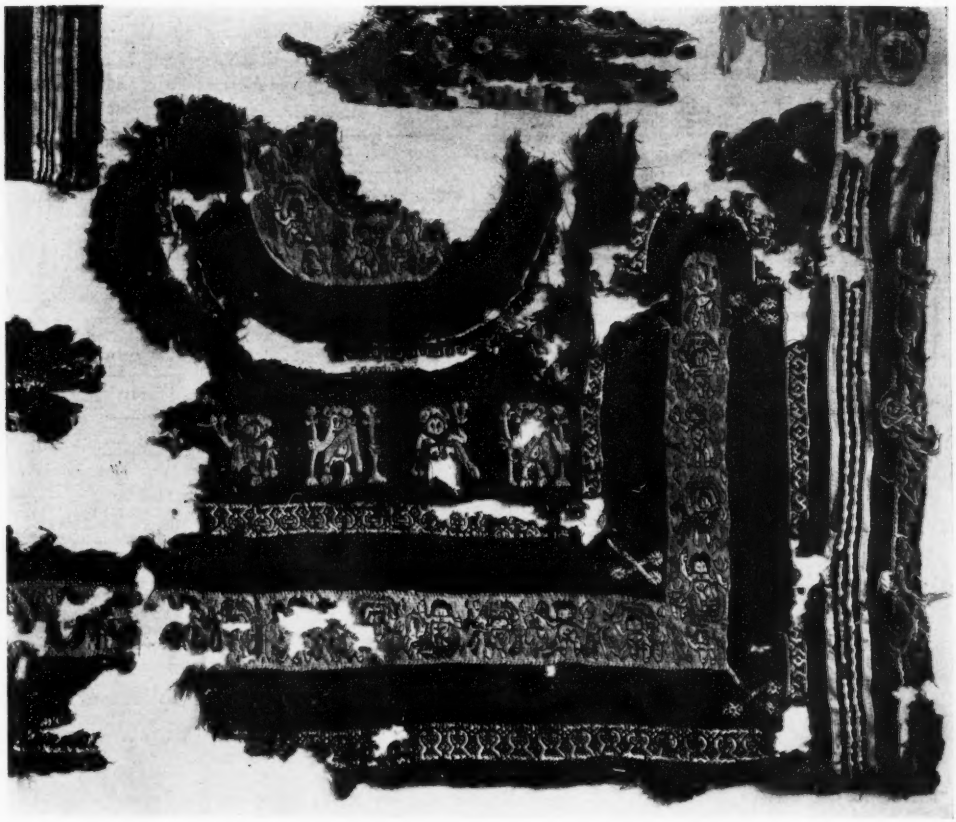


FIG. 8.—Fragment of a Late Hellenistic Tapestry from Egypt—Sixth or Seventh Century A.D. In the Walter Massey Collection, Royal Ontario Museum of Archaeology, Toronto

a pair of running animals facing one another alternates with a pair of sitting birds similarly opposed. Then, each of the eleven rows below consists of a serial repetition of a running animal and a conventionalized tree, another way of alternating the ideas of motion and rest. Further, the number of figures in the rows regularly shifts between nine and eight. Lastly, an exact balance is struck in that the total of ninety-four figures is equally divided between animals and trees. This, plainly, is a scheme of the baldest mechanical character; but by a master stroke the artist has dispelled the impression usually left by such an arrangement, through adopting the simple device of duplicating, not every second, but every fifth line.

The diversity of the animals and birds depicted on the tapestries suggests the catalogue of a zoological garden. On the single curtain figured in Figure 1, fourteen different kinds of animals, without counting the dragon, are delineated, and this variety is further enhanced by the duplication of several of these animals in other atti-

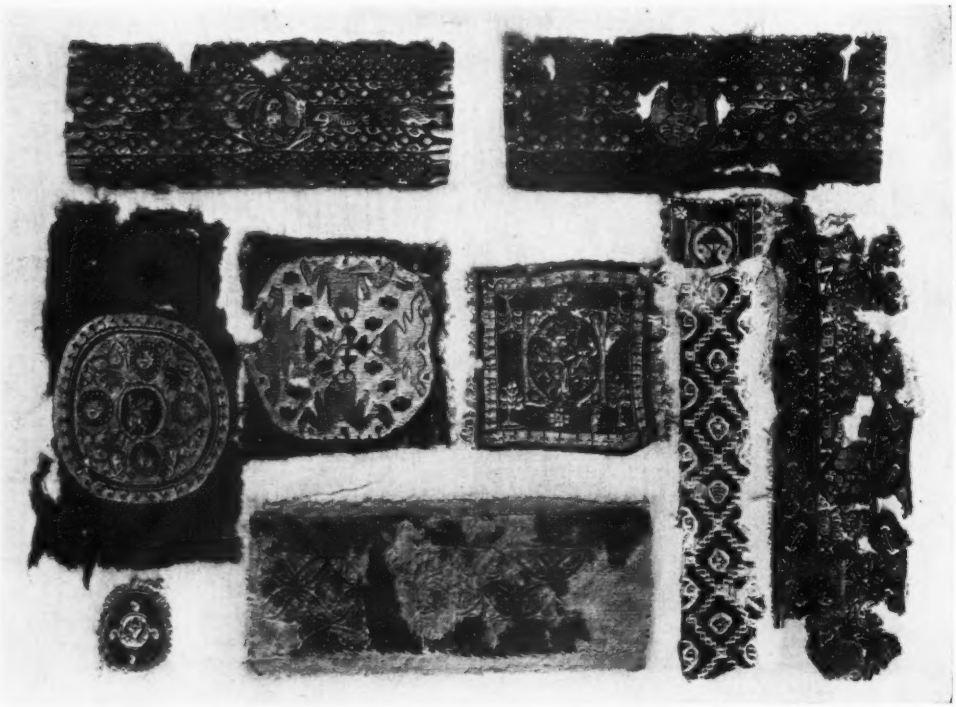


FIG. 9.—Fragments of Hellenistic Tapestries from Egypt—Third to Sixth Century A.D. In the Walter Massey Collection, Royal Ontario Museum of Archaeology, Toronto

tudes. To be sure, this curtain is an exceptionally remarkable specimen, yet of itself it is sufficient to prove that among the weavers of Panopolis there existed artists of a distinctly creative type. Surveying the broad field of the fabrics, we note among the animals studied the lion, panther, leopard, wild boar, deer, ibex, goat, rabbit, turtle, horse, and dog; these are sometimes disposed singly, but generally in rows, either *rampant* or *courant*, and never in absolute repose. Hence one can readily understand the striking illusion of life produced on the curtain to which reference has just been made. As a rule, the craftsmen were less successful in their delineation of birds, owing to greater difficulties of drawing as well as to the fact that the subjects were commonly shown at rest; but deficiencies of draughtsmanship were often concealed by a skilful use of color. Rarely was the designer as true to nature in this field as in the studies presented in Figure 2. Among the birds treated are the goose, duck, cock, eagle, sparrow, quail, and dove, the last two occurring with a frequency about proportionate to the increase of Christian influences on the art of the time.

Allied to the foregoing forms are grotesque figures almost wholly derived from Greek mythology; these include Centaur, winged horse, hippocamp, dragon, Satyrs, Sileni, and Tritons.

Mythology also seems to be the source of a large majority of the purely human types of form, such as Dionysus and his Mænads, Heracles, the Nereid nymphs, Victory, Cupid, and the Amazons. On the other hand, there is a small minority which may possibly be traced back to this same origin, but which are in all probability *genre* scenes more or less conventionalized. In this class may be counted dueling warriors, now armed with spears, swords, or bows, now hurling stones at their adversaries, now defending themselves with shields. Besides these, there are gladiators and huntsmen in combat with wild beasts, and horsemen riding on mounts equipped with all the classical trappings. A fairly common design shows a boy astride a running lion, a theme which may have been drawn from the Dionysiac group of myths. Finally, there are found studies of negroid types, which compare favorably with pictures sometimes seen on the Attic vases.

The outstanding impression left on the mind by these human and quasi-human figures is that they are almost instinct with life. The votaries of Dionysus actually seem to be going through the evolutions of their ritual dance, and the fighters to be engaged in real strife. Even the more rudely drawn forms seldom fail to suggest action and vitality. This result was achieved mainly through a consistent observance of a fundamentally correct anatomy of the human form, the realistic modeling of contours being secondary. Drapery, though sketched with few lines, was always so represented as to conform in flow and fold to the action of the figure. At first, color, too, was a mere accessory to the art of producing the charm and illusion of life. After the sixth century, however, the artists seemed to lose their high ideals, not because of waning skill, but rather on account of a change in public fashion and taste. In the end the pure classical tradition entirely disappeared and the lively and beautiful creatures of Hellenic fancy were crowded out of the field of textile decoration by the stiff and stilted inventions of the Byzantine mind.

Princeton University

FIG. 10.—Portrait on a Hellenistic Tapestry from Egypt —Fourth or Fifth Century A.D. In the Metropolitan Museum of Art, New York

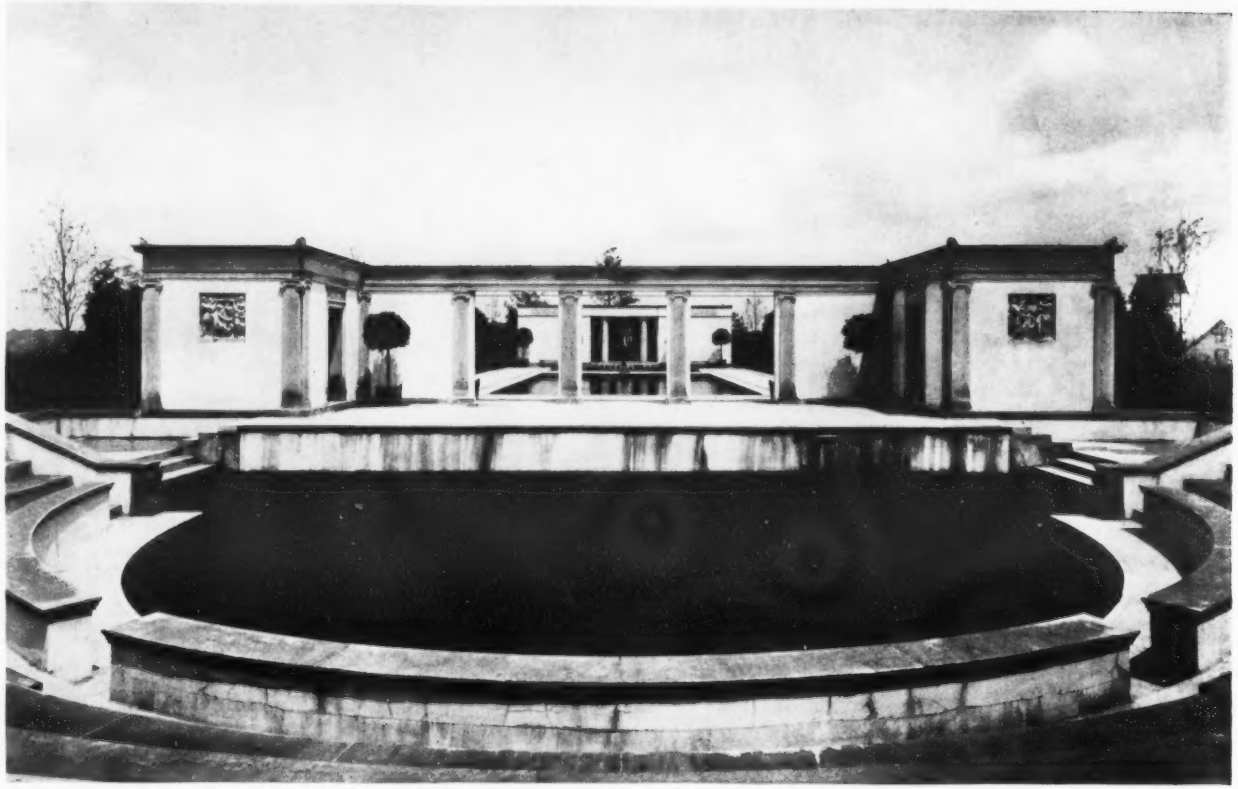
The Temple of Poseidon at Sunium, "where Tritonia's airy shrine adorns Colonna's cliff and gleams along the wave" (Byron's Childe Harold, II, 86). See page 171

The Ruins of the Greek Temple of Poseidon at Sunium. Still perfectly white. Fifth Century, B.C.

SUNIUM

"These are the strings of the Ægean lyre
Across the sky and sea in glory hung:
Columns of white thro' which the wind has flung
The clouds and stars, and drawn the rain and fire.
Their flutings now to fill the notes' desire
Are strained and dubious, yet in answer young
They cast their full-blown answer far along
To where in sea the island hills expire.
How bravely from the quarry's earthen gloom
In snow they rose amid the blue to stand
Melodious and alone on Sunium!
They shall not wither back into the land.
The sun that harps them with his golden hand
Doth slowly with his hand of gold consume."

TRUMBULL STICKNEY



Front view of the Greek Theater, Cranbrook, estate of George G. Booth, Bloomfield Hills, Michigan, dedicated on June 27 and 28, 1916, with the Cranbrook Masque, under the auspices of the Society of Arts and Crafts, Detroit, Michigan

THE GREEK THEATER AT BLOOMFIELD HILLS, MICHIGAN

CLYDE H. BURROUGHS

WITH the dedication of the Greek Theater at Cranbrook, the country estate of Mr. George G. Booth at Bloomfield Hills, Michigan, a most significant achievement in the art of the theater and in the artistic life of Detroit was experienced.

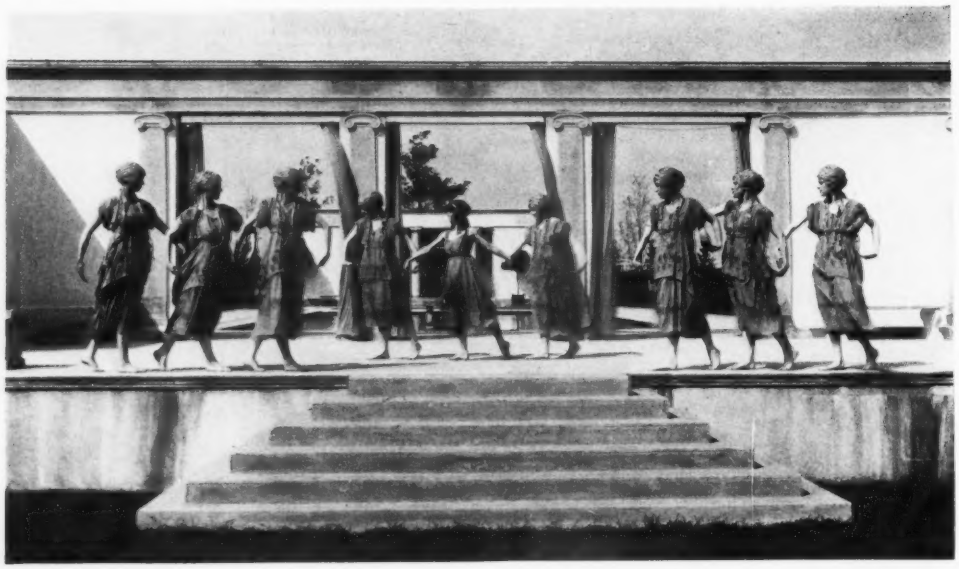
Some twenty miles removed from the turmoil of the busy city of Detroit an audience of several hundred people assembled on the evenings of June 26, 27, and 28, 1916, in a Greek Theater with all its simplicity of form and beauty of design, whose vaulting roof was the blue heavens and whose walls were the undulating forests and evergreen hedges, their decoration ever changing with the changing light and colors of the descending sun. Here the audience was transported into other lands and other times in the twinkling of an eye, and so rapt was the attention of the onlookers at the ever-changing picture, accompanied by appropriate cadences of the chorus, and the poetic lines which seemed in accord with the mystery of the changing night and adapted to the setting, that they lost themselves in the intimate scenes before them and were true participants in the romance of other times.

The Cranbrook Masque, composed especially for the dedication, was written by Sidney Coe Howard, of Cambridge, and was produced under the direction of Sam Hume. The choral character of the Greek Theater was retained, the State Normal College Choir rendering the musical program under the direction of Frederick Alexander, and Miss Constance Binney, of the Little Theater, New York, directing the dances. Weston Gales, director of the Detroit Symphony Orchestra, was in charge of the orchestra. The costumes, forming one of the most attractive features of each successive picture, were designed by the Arts and Crafts Society.

The theme of the Masque was furnished the author by the Arts and Crafts Society. It sets forth the triumph of romance and imaginative power over the world of every day. Poetic Drama, boon of the gods, is hedged in and beset at every turn by the material world, only to burst its bond to find new freedom and new forms of expression. Orpheus, the personification of poetry, and his cohorts, Pan, high god of merriment, and Fool's Gold, spirit of fancy, encounter in each succeeding episode the greed, stupidity, and worldly desires as personified by Aristæus, the selfish lover of Eurydice, and Caliban, the embodiment of the gross and sordid aims of life.

"The Cranbrook Masque" was so timed and the episodes so arranged as to take advantage of all the charms of nature's settings. The Tragic Actor came forth in the gloaming of eventide and pronounced his impressive introduction:

"I am come out to speak the poet's word,
To tell you briefly what shall pass herein,
To set these pages he has scribbled on
Before you, soberly, to warn you how
He'd have you take them. . . . . Though you shall find much
To please your eyes, somewhat to make you laugh,
His book is history, the book o' the world,
Solemn enough for all its mad mistakes,
Romance's book—So I am come for him
To beg you watch this little patient while,



The Greek Dance concluded with this living frieze, one of many charming tableaux in the "Cranbrook Masque." Miss Constance Binney, of the Little Theater, New York, is in the center. Detroit debutantes form the rest of the group

His gods and saints, adventurers and fools
To watch them how they follow high Romance,
Romance engendered of the breath of God;
Romance with eyes of gold and lips of flame,
That speaks the spirit out of every age,
Above the surge and tumult and the dust;
Romance of all things high, most high, most true.
And though you laugh . . . . remember this the while . . . .
Gods, saints, adventurers, and fools,
When they have played their parts out, then shall I
Come here again to you, and speak
My sober word again, and end the piece,
As you shall see . . . . Set on!"

The Masque, proper, was divided into five episodes. The first or Greek Episode transports the audience back to a Hellenic setting and tells with new significance the beautiful story of Orpheus trying to lead back his beloved Eurydice from the land of shadows. As the players make a long and impressive approach to the stage, their movements reflected in the rectangular pool, they form an ever-changing and beautiful picture. The chorus, unaccompanied, sings the "Hymn to Apollo" in a slow and solemn Greek measure, at the conclusion of which the leader and chorus are harmoniously grouped in the grass-covered area of the orchestra.

Then comes Aristæus, bemoaning his fate at the hands of the gods. His labors are wasted, his bees have been slain, his orchards uprooted, and his fruitful fields lie in great desolation—a curse of the gods because of his selfish love for Eurydice. As the twilight deepens Orpheus comes leading Eurydice back from the underworld. In contrast to the sensuous love of Aristæus is the idealistic love of the poet. He is hopeful and impels her on with his visions of the future and what lies beyond. She pleads with him for his love. At first it appears that idealistic love will prevail; then sensuous love grows strong in the conflict, and, yielding to her entreaties, Orpheus turns to the forbidden embrace and kisses Eury-

dice. The Shades then eagerly crowd up and surround her and she slips from his hands and is swirled away from him in a crowd of dim draperies. Orpheus is plunged into deep despair. Caliban joins Aristæus in mocking the sorrow of the poet, and Orpheus, rising to their taunts, takes up his lyre and says:

"Now I shall have no sorrow of mine own.
From this day forth I give my life to song.
If I have lost Eurydice, the world
Has gained her.
No poet ever but shall know her story,
No lover ever but shall weep her name,
No minstrel ever but shall sing her fate
Made deathless in my lyrics.
Now in a thought, now in a whispered word,
Now in a strain to thrill eternity
I'll fill the ear of the listening world
And cleave the walls of heaven with my cadence.
Let pæans sound out clear in praise of her,
And order dances in her memory!"

* * * *

"While yet men sing, while dance is rhythmic yet,
Eurydice, whose mournful words are stilled,
Whose hair blows only for my darkened eyes,
More radiant shall endure, more beautiful
In song, than ever in the broken light
Of day."

While Orpheus makes this declamation, from all parts of the theater come the dancers. He strikes his lyre and the choric dance follows.

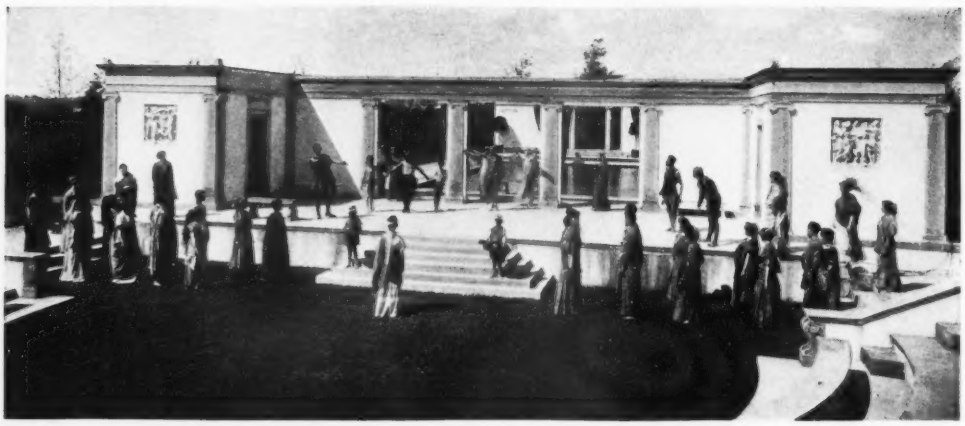
In the meantime, Pan, high god of merriment, stands perched upon the parapet of the orchestra, his pipes at his lips, listening to Orpheus and watching until the dance is ended. He then joins Orpheus, commends the latter's spirit and tells him

"Through the lyre gate,
Up the stairs of music"

he will lead him to Eurydice. He calls Fool's Gold, the dancing spirit of fancy, and instructs him to attend upon the poet as servitor. He then opens up to Orpheus the realms of imagination through which, as the scene ends, the poet obtains a vision of his beloved Eurydice.

The second or Mediæval Episode opens with a fifteenth-century Gregorian chant, and the audience is easily translated to the court of Lorenzo the Magnificent, where art and poetry held sway. The poet here lives the cloistered life of a young monk. He has a miracle play which is brought within the comprehension of the townspeople by the use of their own language in place of the formal Latin. Pan in the guise of a brother monk encourages the poet. Fool's Gold as a jongleur bids the townfolk to the market-place to see the play. The people gather in the orchestra and seat themselves. The minstrel's trade is out of tune with the religious times and Fool's Gold bemoans his hunger whilst he performs attendance on the poet monk. A Gregorian chant is heard off stage and the procession of the nativity enters. Monks, angels, shepherds, and finally the Magi with their gorgeous retainers enter, and take their places about a covered screen-up stage. The young monk (our poet) moves forward, facing the screen, and petitions the virgin. As he kneels, the curtains are parted and the virgin is disclosed, seated enthroned as in adoration. It is a most beautiful tableau, not unlike a fifteenth-century madonna. The Magi present their gifts, the shepherds pray. The curtain slowly closes and the procession takes its departure—all except the young monk, who remains kneeling. The curtains part a second time and the virgin extends her hand and smiles upon him as the tableau ends.

Throughout this episode the lighting effects were marvelous. Mr. Hume seems to have employed the "Cupola Horizon" of Heaven's vast vaulting, and his accomplishment in lighting was such that the apparition of the virgin was scarcely less miraculous to the assembled audience than it would have been to the peasants of the fifteenth century.



Finale of the Greek Episode, Orpheus left; Pan and Satyrs, left arch; Fool's Gold, center arch; Aristæus and Caliban, right

In the third or Elizabethan Episode, poetic drama takes the form of springtime revels on the village green. Caliban, ever opposed to the realms of fancy, is discovered asleep on the stage, typifying the world's dull winter aspect. Small boys hector him and he chases them about. Dancing girls as Elizabethan peasants enter and arrange garlands. With a jingling of bells Fool's Gold (now Robin Goodfellow) enters and joyfully proclaims the May Day. While he disputes with Caliban, yeomen enter in costumes of Lincoln green singing a glee and carrying a throne upon which Pan sits fantastically robed, with a scepter and a crown of green things. He is now master of the morris dancers. The poet is now a strolling actor, Diccon o' Bells from London Town, who recounts his dancing exploits with such braggadocio that none can be found who will dance with him. As he is about to depart, Maid Marion, a peasant of the town, comes in. A dancing contest is staged between Diccon and Marion and the latter dances him down.

While the dancers and maids mock Diccon, a sea captain enters with a group of mariners calling for volunteers for adventures in the New World. They have already chained Caliban, who, as he goes, proclaims that he goes willingly "because this world is mad with songs and dances and mad with things in general" and he threatens, "Aye, Pan, I'll breed my wolflings in Virginia, away from all your dreams, and when they're strong enough, I'll bring them home to you."

Diccon smells romance in the mariner's adventure and volunteers, and Fool's Gold joins him as a stowaway.

The fourth Episode is set in the period of the Italian Renaissance. To the betrothal feast of Lady Columbine and Lord Pavanello, Pan, now the Major Domo, summons Harlequin (our poet) to compose the betrothal ode, a dinner for himself and his servant Fool's Gold is to be his reward. Lord Pavanello (Aristæus in a new guise) is conceited, effeminate, and vain. Harlequin, a saucy fellow, wins the regard of Columbine by his dash and spirit. Pavanello, incensed at the poet's liberty, and the favor his betrothed be-

stows on the poet, steps forward and asks, "Who are you, sirrah?"

Harlequin replies:

> "I am Harlequin the poet—I am Harlequin the poet — I was born in Bergamo, and for certain Orpheus was my father and Eurydice my mother, for they are the parents of all poets. I got my art of Pan and my manner of Titania. This rabbit's tail is the symbol of my courage for I run fast and far . . . . that is my lute, this is my sword, and these be my Sunday clothes which I wear only for weddings, as they eat out soon and are very dear. . . . . I make my living by fair means and some others, and . . . . when luck is with me, by poetry. Now I must confess it, I have never so much as a penny. . . . . For all that I am as good as many another."

The poet gains a stolen interview with Columbine and plans to run away with her. The hired assassins of the bridegroom attack them, but are beaten off.

Then the theme of Caliban is sounded and he comes into the orchestra gorgeously dressed in a robe of purple and crowned with gold. His old sloth is missing. There is a new note of assurance in his voice. Little negroes bear his train and he scatters gold from a bag as he walks. Before his swagger Pan's old banter gives way to fear. A note of timidity is heard in his voice as he still tries to command. Caliban reminds him:

> "All the while you have played at make-believe,
> I have been hiding in the great new world,
> The real new world—And now I am come home
> The great man of the great—
> The new man—
> I have raised my race of Calibans,
> My family tree bears golden fruit—

Pan, Fool's Gold, and the Poet are fettered in chains of gold. The age of greed has come and merriment, fancy, and imagination are subservient to its whim. Caliban boasts that he rules the theater. That writers too are his and that everything the world wants he can give it. Poets, writers, and theaters are busy with real things.

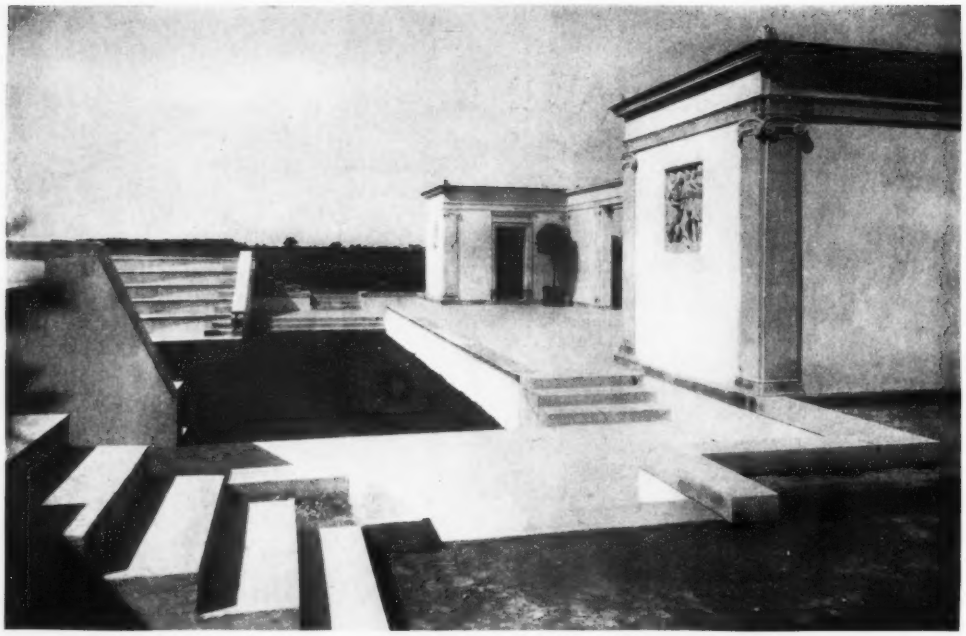
Then comes again the Tragic Actor, prophesying that the power of gold is not absolute and that beauty and romance are still abroad in the world, to be discovered under new guises and in new things, and pronouncing the dedicatory speech into which one may read broad significance as to the ultimate usefulness of the Greek Theater which Mr. George G. Booth has conceived and built and which the Society of Arts and Crafts so ably dedicated:

> "O rare Romance, grave queen of the untimed,
> Bend down upon us here thy serene gaze,
> That holds eternities but passing days,
> And vain humanity a song unrhymed;
> Bend down thy face on us, thy votaries,
> O ageless diadem of every age.
> Here, for thy fame, we offer thee this stage,
> An altar sacred to thy mysteries.
>
> Send forth from here new men to seek new goals;
> Strike, here, the heart of lust with bloody scars;
> Set poetry here a-singing in men's souls;
> Light in men's lives the splendour of the stars.
> So let incense burn to fantasy,
> And prayer on prayer be given all reverently. . . . .

Heartened by the prophesy of the Tragic Actor, the Poet and Pan find their powers restored. They break the bonds with which they have been enthralled and as the scene ends, through the central arch, the Poet catches a glimpse of his beloved, propelled toward him across the waters in a fairy boat. She speaks to him and he again goes forth accompanied by Pan and Fool's Gold, on his eternal quest for beauty.

II

The Greek Theater at Cranbrook is an inspirational venture conceived and carried out by Mr. George G. Booth, on whose estate it is located. A man with great capacity for business and a full measure of appreciation of the fine arts is a rare combination. Such a man is Mr. Booth. In a way, the Cranbrook Masque typifies his lifelong attitude. The gold and dross of the material world has not blinded him to the beauties of nature and art and the joys of



View of the Stage and Orchestra of the Greek Theater at Cranbrook, the country estate of Mr. George G. Booth, near Detroit

craftsmanship. Through all the years he has gone from his desk where he plays an important rôle in the affairs of men, bringing his trained mind and faculties to the wholesome recreation of the arts and crafts. He has found time not only for passive appreciation and enjoyment, but for real accomplishment. He has tried his hand at ironwork and at the making of beautiful books, and success was assured him from the outset, for with the impulse came application and a rare intelligence in carrying it out.

He is also a collector and connoisseur of the crafts. The George G. Booth Loan Collection of small bronzes, metalwork, and other objects in the Detroit Museum of Art is one of importance and gives this museum an impetus in a field quite distinctive among American museums. Under his direction undulating farm and forest lands gave way to a great cultivated Eden. His broad acres, spreading over the hills and valleys of Oakland County, have been transformed into a garden spot comparable only with the beautiful estates of the Old World.

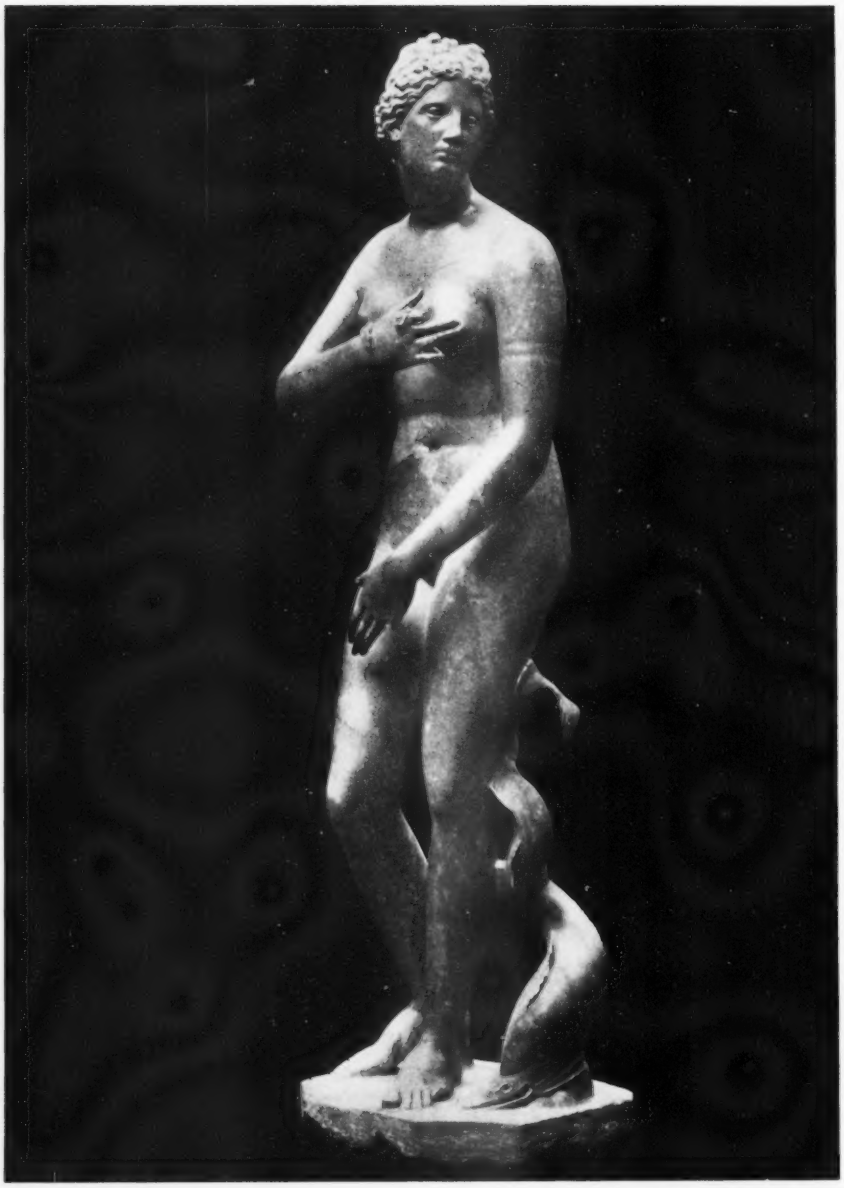
Into this beautiful setting the Greek Theater is placed. The approach from the roadway is over a velvety lawn passage flanked by a small spruce and evergreen hedge. The theater itself is hidden from view by evergreen trees and it is a rare experience as one passes the barrier of green to suddenly find himself in a Greek theater, true to form, with white marble seats arranged in a semi-circle about the grass-platted orchestra, beyond which a stage with much simplicity of arrangement and

beauty of form confronts one. A rectangular basin back of the stage proper, mirrors the ever-changing tableau effects of the actors, as they make their entrance from the back. The grass-carpeted orchestra and the greenery of the decorations pleasantly relieve the white of the theater proper.

The Society of Arts and Crafts in Detroit, established more than ten years ago, under the presidency of Mr. Booth, has given much attention to the art of the theater in past years. As early as 1910 this society showed its interest in pageantry by bringing to this country Miss May Morris of England, for a lecture on "Pageantry and the Masque." This was followed in subsequent years by other lectures, notably those of Mr. George Pierce Baker, of Harvard University, on the "Civic Drama; the Pageant and the Municipal Theater" and on "The Newer German and English Staging of Plays." Still more recently, on the joint initiative of the Society of Arts and Crafts and the Detroit Museum of Art, a lecture on "Pageantry" by Mr. Joseph Linden Smith was given, and a stagecraft exhibition, arranged by Mr. Sam Hume, was held last year at the Detroit Museum of Art, consisting of models of stage settings by men eminent in their craft, and of which the Cupola Horizon—a device for lighting, experimentally employed in Germany—was the most interesting feature.

The function of the Greek Theater, especially with reference to its enduring influence on the community, is obvious. The auspicious beginning which it has had would indicate a clearly defined usefulness—a usefulness which has to do with initiative; that solves new dramatic problems; that tries mechanical experiments which receive little encouragement under commercial management. Here the Muses may disport themselves in a new order. Melpomene, Thalia, Euterpe, Polymnia, and Terpsichore, break the golden fetters of commercial enterprise and join hands in a new freedom, choosing their votaries from those resident about Bloomfield Hills. Tied by heart strings to the successful issue of the performance, the whole community jealously watches with native pride and interest the outcome. Here too the poet and composer will find an untrameled inspiration. They may soar into the realms of the beautiful with assurance that opportunity awaits their best efforts. Here the master of stagecraft may develop his art, trying out new devices and employing new effects which the cupidity of commercial drama will not admit. Here Apollo reigns supreme, sending out from hence his divine spark into the world to inspire men with new visions and hearten them to more noble tasks.

Detroit Museum of Art

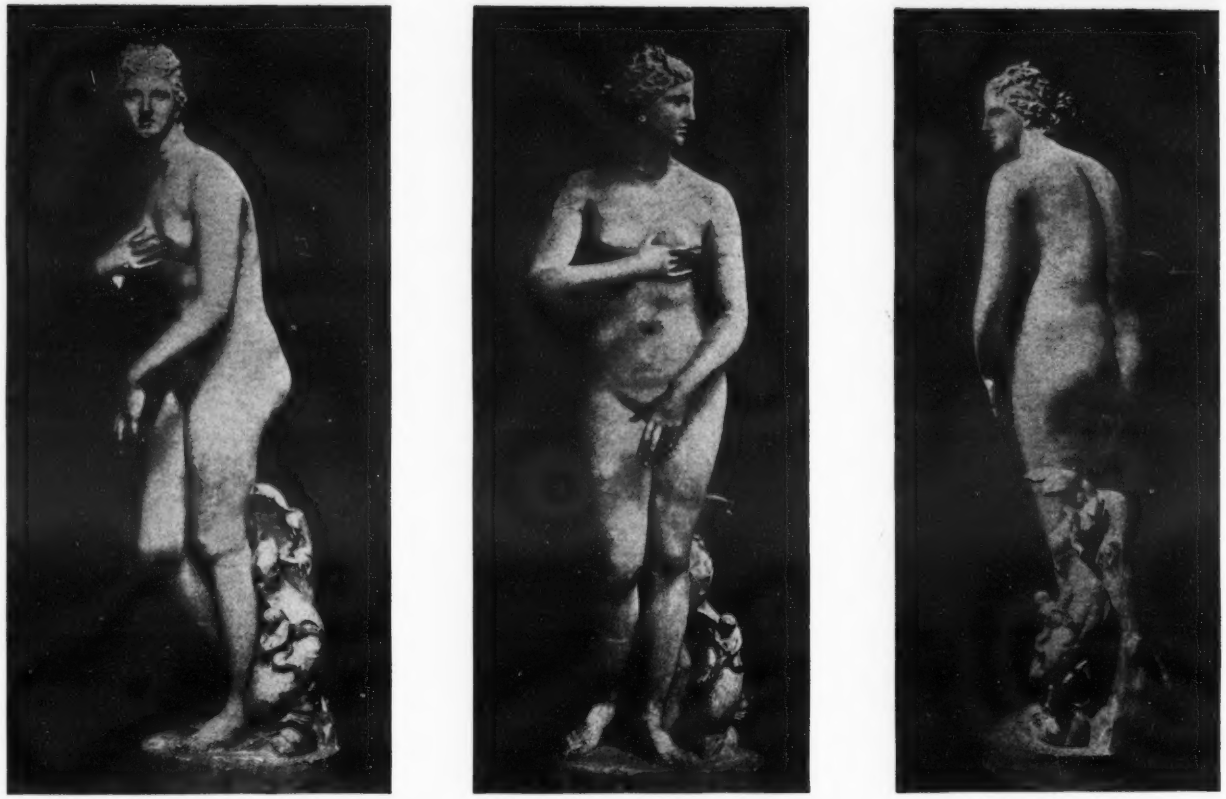


The Altoviti Venus from Florence, recently acquired by Mr. John D. Rockefeller, and now enshrined in a circular temple near his residence at Pocantico Hills.
By courtesy of *The Art World*

CURRENT NOTES AND NEWS

The Altoviti Venus acquired by Mr. John D. Rockefeller

IN the excellent new monthly magazine, devoted to the higher ideals, *The Art World*, Vol. 1, No. 2, pp. 112–18, is an interesting article by Charles De Kay on the Altoviti Venus (see page 180). This is the first article to give all the facts concerning the history of this statue from the Altoviti palace in Florence which has puzzled archaeologists ever since its discovery about twenty-five years ago. It was shown at the World's Fair in Chicago, later at the National Arts Club in New York, and in London and Paris, where Rodin admired it much. It has recently been enshrined by Mr. John D. Rockefeller in a circular temple at Pocantico Hills, which was illustrated in the *New York Times* for February 4th. Mr. De Kay says that this life-size figure is of Pentelic marble (which I should doubt) and praises its perfection of modeling. "In some respects such as beauty, technical finish, and preservation from injuries it surpasses almost all the marbles that have survived to the present day." There are many peculiar features about the statue. There are holes in the ear-lobes for earrings, a circular depression round the upper left arm, and a curious strap-like object over the right hand, which Mr. De Kay interprets as a talisman or the famous *kestos*. On the base beneath the dolphin there are "faint ripple lines to indicate sea sand," on which the sea-born goddess is standing, ready to receive the worship of her adorers. These unique features, and especially the position of the hands, the pose, and the whole general style seem to me contrary to the art of Praxiteles as known from literary sources and extant copies and originals. There is a decided difference between the Cnidian Aphrodite and the Altoviti Venus, but a remarkable resemblance to the Medici Venus, which we reproduce on page 182, in pose, in the position of legs and hands, in the dolphin, in the form and expression of the face, in general style and proportions. There are even modern marks on the restored left arm as on the Naples Venus, which may have suggested the depressions on the Altoviti Venus. It is said by Mr. De Kay that when Ferrata in 1675 restored the arms of the Medici Venus, he must have had the Altoviti Venus to measure from, but in order not to mar the delicate contours of the bosom, he placed the finger-tips of the right hand near, but not in contact with the left breast. The conclusion of Mr. De Kay is that the Altoviti Venus is an original by Praxiteles, that Phryne was the model and that the original was in Athens, where Kleomenes could see it about 250 B.C., when he sculptured the structurally and technically inferior Venus de' Medici; and others, such as Professor Lantéri, of the South Kensington Schools, sculptor, teacher, and traveler in Greece, hold the same view. La Farge suggested Scopas, and, according to Mr. De Kay, Benvenuto in a note to Dante's Purgatorio (1375 A.D.),



The Medici Venus in the Tribuna of the Uffizi Gallery at Florence. Note the similarity with the Altoviti Venus
(From Bulle, *Der schöne Mensch*)

attributed it to Polyclitus; but until some of the unique features of this statue are found in statues which can be definitely dated as early as Praxiteles, I fear some scholars will date this statue, if really ancient, in the Hellenistic Age, at least a hundred years after Praxiteles, when his influence still existed, but in a modified style. If it is true that technically, so far as all-round perfection of modeling is concerned, the Altoviti Aphrodite is finer than the Hermes of Praxiteles, this only proves the point, for technical perfection of modeling is a characteristic of Hellenistic art, as well as anatomical detail such as this statue shows.

D. M. R.

Classic Form in Modern Color

MAVROGORDATO has recently done a water-color sketch of the Greek Theater at Syracuse. With its deep blue streaks of water, its chiaroscuro of theater seats partly in a purple shadow, partly in light yellow radiance under the sun, and the purple and yellow seats set off by a mediæval tower with a brilliant red roof, with its field of light green, and with its olive-green strip of trees above which in the middle distance rises the town of Ortygia, the artist has set ancient and modern Syracuse in striking harmony.

J. H. Fry's Thetis is a beautiful nude woman, no goddess at all, who kneels on a rock below dark beetling cliffs, and gazes intently into the jet blackness of unfathomable water. But without her name she might as well be Hero as Thetis.

A young English painter, S. Nicholson Babb, in his "Love and the Vestal," has touched a well-worn theme with a deft reverence. In the hand of a mischievous tousled-headed boy the painter has put a torch, while the face of the Vestal (not quite true to archaeological life) wears a sad and longing look of resigned despair.

S. M. Wiens has in the Tate Gallery a "Girl and Lizard." A naked girl is lying on a rock peeping over at a lizard below. One cannot help but be reminded of the marble Sauroctonus or "Lizard Slayer," and Idrac's statue of Mercury playing with the snakes in the Luxembourg, for though this painting is like neither, it partakes a little of both.

In the collection of Mrs. Frank Gibson there is a "Hermes and the Infant Bacchus," done in oil by Charles Shannon, A.R.A. It is a round placque filled by a Hermes with hair-like wings to which the little Bacchus holds as he sits on the back of Hermes, who, in a bright red cloak, flies rapidly along, just touching the crests of breaking billows. This is a delightful piece of work.

Thomas Girton has recently done "The Temple of Clitumnus (after Piranesi)," and Alfred Buxton "Salamis—The Mourners," two Greek women who look sadly out to sea.

R. V. D. M.

ART AND ARCHAEOLOGY

An Important Executive Order

BY executive order of January 11, 1917, President Wilson has ordered that certain lands adjacent to the ruins of the historic Piro pueblo of Gran Quivira, in New Mexico, be withdrawn "for classification and pending determination as to the advisability of including such lands within the Gran Quivira National Monument."

The Cleveland Museum of Art

THE Worcester Reed Warner collection before being permanently installed in the oriental galleries of the museum has been placed on a two months collective exhibition in one of the galleries. The president and trustees of the museum gave a reception in honor of Mr. and Mrs. Warner at the opening private view of this splendid collection.

Recent Acquisitions in the United States

TWO famous marble statues by Donatello which have been in the possession of the Martelli family of Florence, Italy, for four hundred years have just been added by Joseph E. Widener to his collection in Philadelphia. Both are of Carrara marble. One is a full-length statue of "David, Conqueror of Goliath," holding his sling in his right hand, and standing with his left foot upon the neck of Goliath, whose head is shown. The second, the "Bust of St. John," is supposed to be taken from life and the original to be a boy of the Martelli family. There are other Donatellos in this country, the bronze "Amor" in the Widener collection, and the relief "Madonna and Child surrounded by Angels" belonging to the Shaw collection in Boston, being two of the best, but these new Widener acquisitions are magnificent. R. V. D. M.

Sargent's New Work in the Boston Public Library

JOHN SINGER SARGENT painted for the Boston Public Library in 1895, on the north end wall of the "Sargent" gallery, his designs showing Judaic development, "The Prophets" being the most famous part of the design. He painted "The Dogma of the Redemption" on the south end wall in 1903, except "The Theme of the Madonna." The new work just completed discloses two wonderful Madonnas, one in a joyous, the other in a dolorous, mood. A head of John the Baptist in a medallion, an Annunciation with the Five Joyful Mysteries, and a Crucifixion with the Five Sorrowful Mysteries as decoration, with the Five Glorious Mysteries in a medallion above them, supplement the general design. The upper part of the east wall has been filled with three lunettes representing Judaism, and to balance them on the west wall are three equally striking lunettes

representing Christianity. ART AND ARCHAEOLOGY hopes soon to be able to present its readers with illustrations of these noteworthy additions to the already famous Boston mural paintings. R. V. D. M.

The White Collection in Cleveland

THE John G. White Collection of Folk-lore, Oriental and Mediæval Literature, and Archaeology, now owned by the Cleveland Public Library, comprises 30,000 volumes and pamphlets, with additions at the rate of 2,000 or 3,000 annually; and is available for loan to those interested, whether residents of Cleveland or not. The material is now in order, and a librarian in charge.

The archaeological material, especially that for Asia, is of considerable importance. The publications of the Archaeological Survey of India and the neighboring countries are here, practically complete. American archaeology is strongly represented, including the reproductions of the Mexican and Maya codices. Assyriology is strong, and above all Egyptology. The various publications of the French and English exploration funds are practically all here, and papyrus literature is abundant. All phases of Egyptian antiquities are strongly represented, in addition to Coptic and Ethiopic, and material relating to Arabic Egypt. The file of periodicals is not complete, but gaps are being filled in. There is little classical archaeology.

Much in other portions of the collection may also be of interest. Oriental history is an important feature. Folk-lore and Oriental literature are to be found here as strongly as almost anywhere in the country, periodicals, and linguistic material forming an important part. Proverbs, fables, and gipsy lore are notable features, while of ballads there are several thousand. For catalogues of manuscripts in European and Oriental libraries, the White collection ranks among the first three or four of the United States. Mediæval literature is also important here, but purely linguistic material has not been ordinarily regarded as falling within the scope of the collection. Lastly, over 140 languages are represented, besides many dialects.

While no printed lists are in existence, any desired book can be found readily, and loans will gladly be made. Applications should be made if possible through the library of the institution with which the applicant is connected; those not in a position to comply with this requirement should state their case. The period for which books are loaned is ordinarily two weeks, with the privilege of renewal for two weeks more; but other arrangements may be made if need warrants. All communications should be addressed to the Librarian, Public Library, Cleveland, Ohio.

BOOK REVIEWS AND NOTICES

The Need for Art in Life. By I. B. Stoughton Holborn. New York: G. Arnold Shaw, 1735 Grand Central Terminal, 1915. Pp. 116. 75 cents.

This little book by a well-known English University extension lecturer, who has often been heard in America, despite its over-enthusiasm about Greek ideals, its slovenly superficiality, and pessimism about the modern age is full of much sound philosophy and well-worth reading. The modern age lacks appreciation and understanding of the beautiful and its place in life. The power of Hellenic civilization lay in its all-round grasp of life, which the world has never had again. It is the lack of art that has injured our life as a whole. Professor Holborn goes so far as to say that the main cause of the social evils of today is a want of art-appreciation, and he dwells on the ancient Athenian as the example of the all-round man who was fully developed intellectually, artistically, and morally. The chapters on The Greek Gentleman, and Hellas and The Complete Man, emphasize the Greek's anti-materialism and anti-sensationalism, and the fact that the whole modern materialistic outlook would have been unintelligible to the Greek. The Greek was the founder of all Western culture and modern knowledge, and, in many departments of intellectual activity, he still remains our master, in philosophy, history, oratory, and certain branches of mathematics. Part IV deals with the Middle Ages and Renaissance, which developed ostentation and oversensuousness. Part V shows how the modern age lacks the power to appreciate anything that does not minister to the self. "The question it always asks is: What use is it? We must turn to Greece and catch its inspiration not in any artificial renaissance, re-birth, or copying, but by realizing the significance of a man that is whole and complete, a man that develops no side of his being in excess and that leaves nothing out."

While there are many wrong Greek accents and some inaccurate statements, as that the Greek theater in Athens, which seated at most 15,000 to 17,000, would seat many more than 30,000, the lecture is a good and suggestive protest against modern materialism, and our pleasure-loving age would certainly receive much benefit from the contemplation and cultivation of the beautiful. D. M. R.

The Greek House. Its History and Development from the Neolithic Period to the Hellenistic Age. By Bertha Carr Rider. Cambridge: University Press, 1916. Pp. xii + 272, 53 illustrations. G. P. Putnam's Sons, N.Y. $3.25.

This is a thesis approved for the degree of doctor of literature in the University of London. It is, however, not an original piece of research, but rather an excellent summary of work already done. As the material is scattered throughout archaeological journals in many languages, Miss Rider has done a great service in bringing the information together in a continuous history. It is perhaps unfortunate that the book is limited to the architecture of the house and does not discuss the furniture or paintings of Greek houses or the manner of life and living in them. But this is the first book to give an accurate account of Greek houses from the earliest times down to and including those at Pompeii. More than two hundred pages are devoted to Homeric or pre-Homeric times: Chapter I, Introduction; Chapter II, Neolithic Period

in North Africa and West Mediterranean Basin; Chapter III, Neolithic Period in East Mediterranean Basin; Chapter IV, Lacustrine Dwellings; Chapter V, The Nordic House; Chapter VI, Cretan Tombs; Chapter VII, Round, Elliptical, and Rectangular Forms; Chapter VIII, Early Minoan Settlements in Crete; Chapter IX, Cretan Palaces; Chapter XI, Central Hearth in Melos and Crete; Chapter XII, Palaces at Troy; Chapter XIII, Minoan Houses; Chapter XIV, Homeric Palaces; Chapter XV, Greek House of Fifth and Fourth Centuries; Chapter XVI, Greek House of Third and Second Centuries, Pompeian Houses, Vitruvian Account, Summary; and Index.

There are some slight errors in the book. The Palace at Phylakopi (Fig. 23) is published in the *Journal of Hellenic Studies*, Supplement IV, not in the *British School Annual Supplementary Papers, IV*. The well-known German authority on the development of the Greek House is Ernst Pfuhl, who is called Pyl several times and whose important article on *Vorgriechische und griechische Haustypen* (*Festgabe für Hugo Blümner, 1914*) is not cited or used. Page 169 it is stated that practically all the finds in Asia Minor except at Troy are Hellenistic or Græco-Roman. There are many exceptions to this, as for example, Assos and Miletus, not to mention several other places. At Miletus there was even a Mycenæan settlement, as the German excavations have shown. Nor is any acquaintance shown with the later excavations at Tiryns, and the important results published in 1912 in two volumes on Tiryns by the German Archaeological Institute in Athens. Many statements must be revised in the light of this publication. In discussing gardens, pages 213 ff., Miss Rider would have done well to consult a good article on ancient gardens in the *Athenische Mitteilungen* XXXIV, 1909, 100 f., and, for prices of houses, etc., inscriptions and papyri are an important source of information. Miss Rider rightly rejects the common idea of a Greek house with two courts. Scholars have wrongly argued back, as in the case of the theater, from the Romans who combined the Etruscan atrium with the Greek peristyle to form houses with two courts such as are found at Pompeii. There is no evidence, so far as I know, for a true peristyle in the Greek house (p. 237), which appears first in the houses of Delos of the second century B.C. Of course, there were porticoes about the court as at Priene, where in one case such an arrangement was later changed into the true peristyle such as we have at Delos and Pompeii. In the latter part of the book there is no reference to the important house of Attalus at Pergamum (*Ath. Mitt.* XXIX, 1904, and XXXII, 1907), nor to the recently discovered houses at Delos. This is not the place to mention misprints such as Thuria for Thurii, wrong Greek accents such as ἀνδρῶν for ἀνδρών and several others.

The book does give an excellent idea of the Greek house and shows a certain uniformity and continuity of type from the Neolithic to the Hellenistic Age, a type based, broadly speaking, on the courtyard with principal room. The layman as well as the scholar will read the book with profit and pleasure. He will be struck by the modernity of many of the houses, especially as represented in the porcelain Minoan tablets which show houses with three stories and rows of windows, and an attic like those in any modern suburb.

D. M. R.

The above is an illustration of a Persian Odjalik, of Kirman weave, size 7 feet 10 inches by 4 feet 8 inches. Price, $875.00

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